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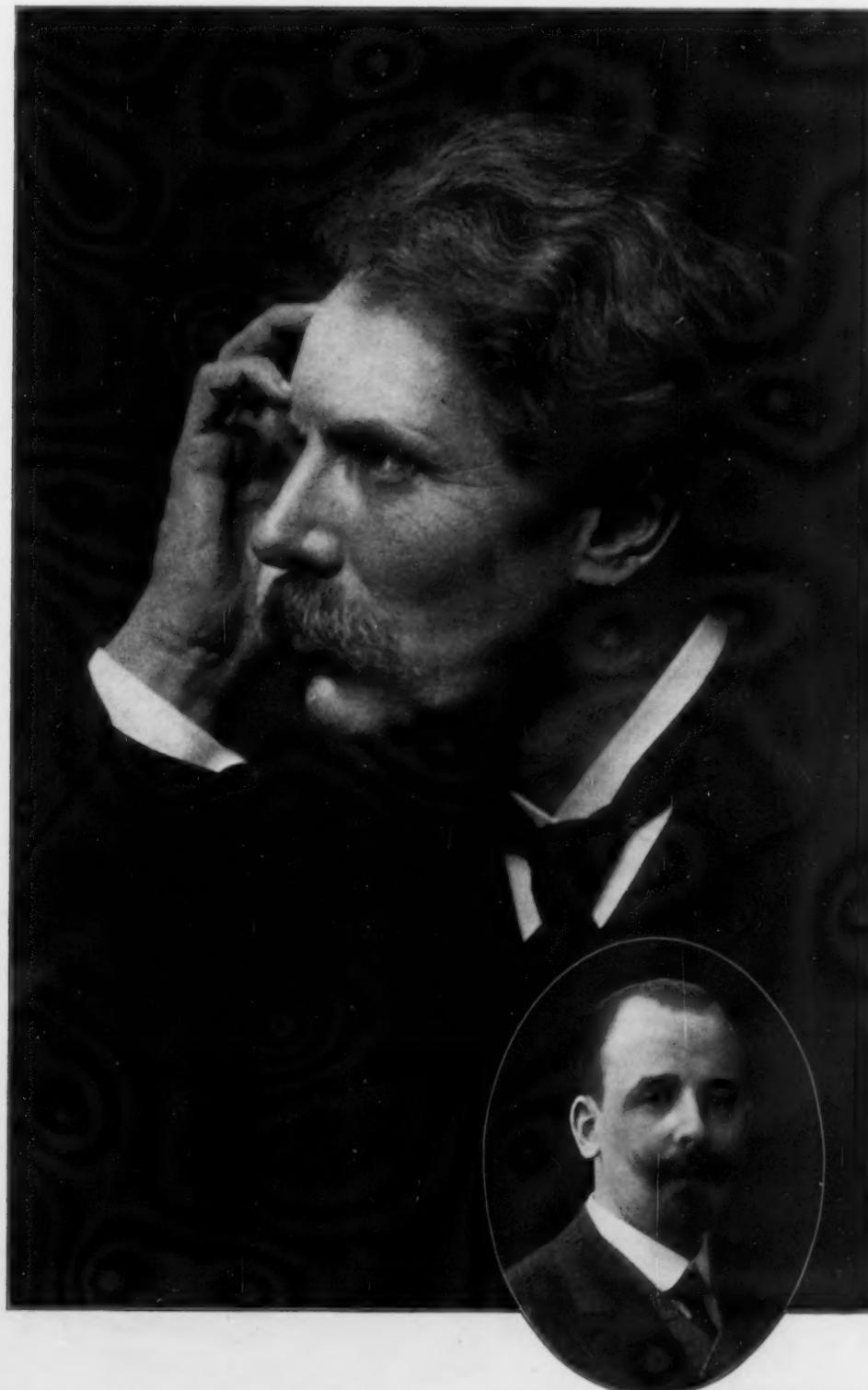
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FAMOUS VIOLINISTS OF THE PAST.

(With a Sketch of the Development of Violin Playing.)

VIII.—H. W. ERNST AND CHARLES DE BERIOT.

BY ARTHUR M. ABELL.

Ernst lighted his torch at the flame of Paganini's genius and he was unquestionably the greatest of the Italian's imitators. He was a boy of fourteen summers, studying with Böhm, when Paganini first came to Vienna, and the impression the great wizard of the bow made on him revolutionized Ernst's ideals of violin playing—for he had imbibed with Böhm, who was a pupil of Rode, the classical traditions of Viotti and the old Italian school. By temperament and inclination, however, he was far more in sympathy with the new order of things, and the appearance of Paganini fanned into a brilliant blaze the virtuoso

ever wrote; they abound in most extraordinary combinations and are so enormously difficult that even Ernst himself, it is said, never ventured to play them in public. His "Hungarian Airs" and "Othello" fantasy are still popular repertory pieces with nearly all violinists, and although they possess little positive musical worth, they are grateful and brilliant pieces, and will always rank among the best productions of the virtuoso school of composition.

Ernst was a wandering star, who shone with great brilliancy over all Europe during the thirties, forties and fifties. He never accepted any permanent position; he never taught and he never even settled down in any one place, but always led a nomadic life like the gypsies, with whom he seemed to have so much in common. Ernst sometimes played classical compositions in public, and Spohr once wrote that he heard him give a very virtuoso performance of his "Gesangsscene"; he also played chamber music, but he was too subjective an artist to be a good interpreter of the classics. In playing Beethoven and Mozart quartets he sometimes could not resist the temptation to add to the original bold improvisations of his own, as the first violin parts seemed much too simple for him. An old gentleman, still living at Weimar, told me that he heard Ernst and Liszt play the "Kreutzer" sonata together in that town in 1848; the impression of Ernst's passionate playing was indelibly marked on his memory. Ernst unquestionably had the divine spark. He was born at Brunn, Austria, in 1814, and he died at Nice in 1865, his end having been prematurely brought on by his erratic



H. W. ERNST.
(1814-1865.)

fires that had been slumbering beneath the surface. Ernst followed Paganini on his tours for a long time, attending all his concerts and eagerly devouring every tone that came from his magic violin, until he solved many of the riddles that had so puzzled the connoisseurs. Paganini realized this, and he once remarked to Ernst: "Il faut se méfier de vous." Ernst's style of playing was very similar to that of Paganini, especially in the early part of his career, but the Austrian also had a strong personal note and a glowing temperament that expressed itself in its own way.

Spohr's austere style did not appeal to Ernst's extravagant nature, but he had admired the great German's breadth of tone, and Ernst was the first violinist to combine the highest virtuosity à la Paganini with the big noble tone of the German school founded by Spohr. Ernst's early compositions show that he was in a creative sense also quite under the spell of his great Italian prototype—witness his "Carnival of Venice." Later, however, he de-

unnatural mode of life and excesses of all kinds. He was often unreliable on the concert platform, and at such times he played badly out of tune, missed bold jumps of the left hand, and made a bad impression generally; but when in good form, with his marvelous technical skill, his wonderful tone, and his passion and verve, he was irresistible. Joachim once told me that he had never heard such a tone on the violin; it was like molten gold. Ernst was all in all a remarkable man, and his name is sure of a permanent place in the hall of fame.

From Ernst to De Beriot is a backward step, both chronologically and artistic, yet De Beriot, as the founder of the Belgian school, was a personality of importance in the development of violin playing, and he must be considered before we take up Vieuxtemps, the supreme master of this school. He was born at Louvain in 1802, where he first studied with a pupil of Viotti named Robrex. At the age of nineteen he went to Paris and entered the conservatory as a pupil of Baillot. He also played for Viotti, who said to him: "You have a fine style, perfect it; hear all the great men of talent, but do not imitate any one." This advice the Belgian followed. Indeed, he soon left the conservatory and studied alone in order that his individuality might not be too much influenced by his teachers. De Beriot built upon the foundation laid by Viotti, Rode and Baillot, but he developed a style that had many individual traits, and in establishing a distinct Belgian school, he set up a milestone on the highway of art. He gave to violin playing a certain grace and elegance, a certain spirituality that the French school did not have. His compositions were exceedingly popular for more than half a century, being played much more than any products of the French school of the same period. His concertos, airs variés, etc., have no permanent musical value, as De Beriot's invention was of a saccharine



FACSIMILE OF A MANUSCRIPT BY ERNST.
(In the Berlin Royal Library.)

developed a style of composition wholly his own. In his F sharp minor concerto, his most pretentious composition, he tries to outdo Paganini in the way of heaping up technical difficulties, it is true, but at the same time the work reveals a strong individual note, a certain intellectual lift and a big "Zug." His six polyphonic studies for violin alone offer fully as great technical problems as Paganini

kind, lacking depth and virility, but for many years they delighted the public that preferred to be entertained rather than instructed; they are melodious, pleasing, grateful compositions, well written for violin and are still the delight of amateurs the world over. De Beriot's works are no longer played in public by artists, but are still used to some extent in the intermediate grades of conservatories. They contain better music than De Beriot's many imitators, as Alard, Leonard, Dancza, Artot, Prume, etc. De Beriot taught at the Brussels Conservatory for many years, and he proved to be a great pedagogue, numbering among his pupils Vieuxtemps, Sauret and Heermann. In 1835 De Beriot married the celebrated Malibran, with whom he had concertized since 1831. Her death, the following year, was a blow that nearly bereft him of his reason, and from which he never fully recovered. It was a long time before he again took interest in life or music. As a performer De Beriot was very distinguished in his day; he was a smooth, finished player, possessing a beautiful tone and sympathetic personality. He cannot be ranked among the giants of the violin, yet he played a significant part in his day and generation.

Goerlitz Announces Fremstad's Plans.

Ernest Goerlitz, formerly general manager of the Coney Island Metropolitan Opera Company, who lately removed to his new offices, 437 Fifth avenue, corner of Thirty-ninth street, announces that Olive Fremstad, of the Metropolitan Opera Company, has modified her contract with that company so that her engagement for next season will terminate on March 13, 1909. She will then undertake an extended concert tour under the direction of Mr. Goerlitz. Madame Fremstad will give song recitals and sing in most, if not in all, of the concerts the finale of Richard Strauss' "Salomé." It will be remembered that Madame Fremstad made a triumph in the only performance of that work which took place at the Metropolitan Opera House. After the season she was called to Paris to sing "Salomé" at the Paris production of that work, and she there repeated her great Metropolitan success.

Madame Fremstad now is in Europe preparing her new roles for the coming season at the Metropolitan Opera House, more especially the Brunnhilde in "Die Walküre," and "Götterdämmerung." She will sail for New York on October 20 and sing at a few concerts in St. Paul and elsewhere before she makes her first appearance at the Metropolitan Opera, November 18, in "Die Walküre."

Calvé With Orchestra in Boston.

Boston is to have a musical treat this coming season. Albert Dubucy will give an orchestral concert at Symphony Hall, at which Madame Calvé will be the soloist. The entire program will consist of music by French composers. Calvé will sing numbers rarely heard in this country, and, of course, in her inimitable style. Mr. Dubucy, who is to conduct the orchestra, is a native of France, a musician of high attainments and an enthusiast on the works by composers of his country. In securing Madame Calvé as soloist for this concert Mr. Dubucy has the honor of presenting the greatest of living French prime donne.

George Sweet to Have a Large Class.

George Sweet, the baritone and teacher, will have a large class at his New York studio this season. The location will be announced soon, possibly in the next number of THE MUSICAL COURIER. Mr. Sweet will return September 15 from Hamilton, Canada, where he taught a fine class of singers and students during the entire summer. A number of those who studied with him in the North will accompany him to New York and continue their studies throughout the autumn, winter and spring. Until Mr. Sweet announces his new home applicants are requested to address Mrs. Sweet, 537 West 121st street, New York City.

Cottlow Season to Open at Worcester Festival.

Augusta Cottlow has returned to New York after a delightful summer passed at Marlboro, N. H. As announced in THE MUSICAL COURIER last week, Miss Cottlow will play MacDowell's second concerto in D minor at the Worcester Festival, the date of her appearance there being October 2. This will be the opening of her season, which promises to be unusually active. Miss Cottlow enjoyed a happy vacation. She did some mountain climbing and paid several visits to Mrs. Edward MacDowell, widow of the famous composer. Mrs. MacDowell's country home is located at Peterborough, N. H.

Petschnikoff to Bring the Laub Violin.

Alexander Petschnikoff, the Russian violinist, who is coming to the United States for another tour of the country this season, will bring with him the Laub violin. The instrument now belongs to Petschnikoff. Ferdinand Laub, the great violinist, who died in 1875, had a brilliant career, and the violin which he played during the last years of his life was greatly admired by his colleagues all over Europe.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ELYSEES),
CABLE AND TELEGRAPHIC ADDRESS: "DELMARHEIDE,"
PARIS, AUGUST 24, 1908.

ANNOUNCEMENT.

DELMARHEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ELYSEES), PARIS, CABLE AND TELEGRAPHIC ADDRESS, "DELMARHEIDE, PARIS."

Jane Noria, the charming prima donna, formerly of the Paris Grand Opéra and the Opéra at Monte Carlo, has been engaged to sing at the Massimo di Palermo, where she will create the principal role in the new opera, "Venezia," by Storti, at the request of the composer; she will sing Isolde, in "Tristan and Isolde," and also Charlotte, in "Werther," and later Elsa, in "Lohengrin." Madame Noria is spending her summer holiday in Italy.

Albert Elkus, of Sacramento, Cal., a talented young composer, is in Paris for the rest of the summer. He may give an audition of some of his compositions here.

Marion Ivell, the American contralto, has been enjoying great success singing the role of Carmen in the open air theater, La Villa des Fleurs, at Aix-les-Bains. According to newspaper reports the American Carmen was acclaimed, singing the part with dramatic intensity and musical expression altogether remarkable. Philippe Flon was the orchestral director.

The following story from Leghorn was withheld last week, but is sent now on the assurance of a correspondent that it happened as related. At Leghorn Saturday night, while Signor Mascagni was conducting a performance of his opera, "Le Maschere," some individuals in the gallery threw a number of oranges, potatoes, and other missiles, several of which struck Signor Mascagni and the leading lady, who was on the stage at the time. Signor Mascagni protested against the outrage and left his seat, the offenders being compelled to flee to escape the fury of the audience, who threatened to lynch them.

Carrie Swain, whose beautiful voice has often been heard in Paris for "sweet charity's sake," was, some years ago, a favorite leading star in America and Australia. Lately she appeared for the first time at the Coliseum, in London, to crowded and delighted audiences, with great and merited success. Madame Swain is now hesitating between the English Provinces and a tour in America, having received offers from both countries.

Mary Adèle Case, contralto of the American Church in Paris (and pupil of King Clark), gave a musical reception for her friends—Carolyn Leete, a singer, and Marian

Gilhooly-Lawrie, the clever pianist. Mrs. Gilhooly-Lawrie played on this occasion the Schumann "Fantaisie," Rubinstein's "Staccato Etude," and the A flat ballade of Chopin. On November 18 this pianist will be heard in Schumann's A minor concerto with orchestra, under Henry J. Wood, at Queen's Hall, London. Miss Case sang for her guests "L'Esclave," by Lalo; "L'Heure de Pourpre," of Augusta Holmes, and Campbell-Tipton's "Three Shadows," accompanied by the composer. Other contributions were Mr. Hoffmann, baritone, in a group of Tosti songs, and Thomas McBurney, baritone, in a group of German lieder.

■ ■ ■

Julia Subra, the famous French dancer, formerly première danseuse at the Paris Opéra, has died at Rueil, at the age of forty-two. Mlle. Subra made her debut as a dancer at the Opéra in "Hamlet," when only sixteen years old. Probably her most notable success was in "Copélia." She also appeared with distinction in the ballets of "Fandango," "Les Deux Pigeons," "Françoise de Rimini," "Lé Cid," "Patrie," "Sapho," "Namouna," "La Maladetta," and others.

■ ■ ■

The death of François Louis Varney, the well known composer, has created sincere regret. He had achieved an almost phenomenal success as a composer of sparkling operettas. His masterpiece was "Les Mousquetaires au Couvent," which had been given thousands of times in France. Ill a year or more, he died on Thursday last, aged sixty-four years. Louis Varney studied with his father, and in 1876 made his debut with "Il Signor Pukinella";



THE PARIS CONSERVATOIRE.

then followed "Babel-Revue," and, in 1880, "Les Mousquetaires au Couvent," his greatest success; "Coquelicot," "Fanfan-la-Tulipe," "Babolin," "Les Petits Mousquetaires," "L'Amour mouillé," "Dix jours aux Pyrénées," "Divorcée," "La Japonaise," "La Vénus d'Arles," besides a dozen or two more of just such light, brilliant works, which became very popular. Louis Varney was along with Ch. Lecoq, Edmond Audran and Robert Planquette, one of the kings of French operettas—one of those who shared the inheritance of Offenbach and of Hervé.

DELMARHEIDE

Goodson Braves Terrors of Arabian Sea.

News reaches New York that Katharine Goodson has been experiencing a very rough time on her journey to Australia. The Mongolia, on which she sailed, is the finest boat on the P. and O. line of steamers, but it appears that she struck the full fury of the monsoon in the Arabian Sea, and this lasted nearly all the way to Colombo. Miss Goodson, who is an excellent sailor, was, for several days, the only lady to be seen either on deck or at meals.

A second Netherlandish Opera will be started in Amsterdam by Mme. Cateau Resser.

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Music at Walpole.

WALPOLE, N. H., August 29, 1908.

The Olive Mead String Quartet is spending a week at the summer home of Professor and Mrs. Franklin W. Hooper, in Walpole. The Quartet gave a concert at the residence of Mr. and Mrs. Maxfield Parrish, in Cornish, on Tuesday afternoon, August 25, in the large music room, the platform of which is built on a rocky ledge. Arthur Whiting, of New York, who is one of the summer residents at Cornish, played with the Quartet. There was a large company present, including Mrs. St. Gaudens and family, Mrs. Winston Churchill and family, Mr. and Mrs. Kenyon Cox, and other members of the Cornish colony.

The Quartet, together with Mr. Whiting, played on Friday afternoon in a large pine grove near the residence of Professor and Mrs. Hooper. A sounding board has been erected in the pine grove, with a stage in front of it and with a music room in the rear. It is impossible to describe the beauty of the music played in a large grove under these conditions. The trees seem to take up the music so that the woods are filled with it. The place might well be called "The Music of the Pines."

Among those present were several families from Cornish, Dublin, Keene, Alstead and Walpole, including Mr. and Mrs. Kenyon Cox, Mrs. Arthur Whiting, Mr. and Mrs. Maxfield Parrish, Mr. and Mrs. George B. Leighton, Dr. and Mrs. Herbert K. Faulkner, Mrs. Judge Josiah G. Bellows, and Mabel Daniels, composer, of Boston.

Miss Sauter, the new second violin, who takes the place of Helen Reynolds in the Quartet of last year, is a New York girl, and is playing in the Quartet this season for the first time.

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MUSIC IN THE MIDDLE WEST.

What are some of the assets for music in the Middle West?

The Middle West has faith, hope, freshness of desire, enjoyment in pleasure, ambition to shine and longing to learn, which have, to a great extent, in the East, become dimmed by satiety, by contact with Old World weariness, and by the pent up tumult and strife of pinched in city limits.

It possesses the enthusiasm, buoyancy and yearning for better things, and young cleanliness in thought, untouched and untainted (so far and as yet) by waves of paganism, superstition and vice.

It has the boundless impulse of space, size, distance, heat, width, light, ozone, denied to the less fortunate dwellers under local restriction of the crooks and crannies of coast line.

Its men maintain the abstract worship of woman, the absorbing desire to remain her idol and ideal, and a strong individual call for her companionship, which is evidently dulled by Eastern conditions, by homeless perchings in egg-crate dwellings, and by loneliness created through overoccupation of women and by their prolonged visits "on the other side."

It has personal independence and individualism, fostered by Western locale, climate and conditions, which resist all forms of parasitism, and stimulate to energetic sectional rivalry, not held by those in too close contact with modern cosmopolitanism.

It has had the fact of its artistic and cultural lacks and deficiencies dinned into its ears by more "advanced" localities, till now, its most ardent desire is to discover, develop and achieve whatever lies in the golden unknown best.

It has been reading, studying, imagining and longing while Eastern folks have been eating, drinking and squandering life by night; sleeping and Turkish bathing by day, and suffering with ennui, indigestion and discontent the rest of the time. It is filled with mind pictures of what lies in store for it through eye and ear, in the arts, and is determined to have full taste thereof.

It has occupations that deal with earth and soil and trees, lofty hills, verdant valleys, high sky lines, and

horizons filled with glints of rising futures; a closeness to nature which gives power to enjoy, to study, and to produce. This is impossible to perverted prisoners of boudoir and factory.

It has native sense of melody, of rhythm, motion, climax and general stir of the emotions, such as are given to children of nature who are denied great entertainment.

It has the good sense to love home and section, and to desire that good things should come therein, rather than go in search thereof. It has a devotion to place instead of that first symptom of degeneration of species, the restless desire to roam and rove, no matter where, to find in change the only happiness, and to see no pleasure where one is.

Its men have the good sense to know that if they provide their wives, sisters and sweethearts with artistic riches, large entertainment, and good company at home, these will not hunger and thirst for foreign roaming and conquest, or if they essay it, that they will soon return.

It has abundance of good clothes and the very human desire for possibilities of showing off the same in opera, concert, recital, etc. And its young, enterprising, good natured business men take care to foster and supplement this innocent propensity. All unite as one man to further musical organizations and enterprises "for the good of the town."

It has veritable mines of latent and growing musical talent among its young men and women, powers vocal and instrumental and for ensemble, to form bands, orchestras and choruses, to direct and lead, particularly the power to organize musical movements, to raise money, plan ventures, bring on "big artists," inaugurate big features, and to "close the town" for the festival.

It has large possession in capable music teachers, who have spent fortunes to prepare themselves at home and abroad, who know the possibilities of waste and loss by the way, and who have settled in home sections to instruct their young country people, and to spare them heartache and money-loss in experience.

It has a lofty pride in edifice, desire and ability to

build opera houses and halls, to support the orchestra, to engage soloists.

It has money, plenty of money, and "more where that came from," and a heart easily moved to give, especially for anything which will "please the women folk."

It has its clusters of splendid cities, all swept and garnished and in good order, but yawning for "good times," yearning for the good things that "they have in the East," the wonderful East (thus far), their mecca.

It makes heroes of artists, feels for them sympathy, kindness and respect, leaves them free from the scouring criticism and cynicism of spoiled critics, hangs over portraits, believes fine stories, and gives bated attention to "the great of the earth," not always so fortunate at home.

It has capacious enterprises in musical instruments, shops and factories (for pianos, organs, strings, books and music), with limitless invention and ambition as to propaganda, and a willingness to unite for the general uplift.

It has escaped much of the decayed pandering to debased musical literature of slums and slumps; has taken the better standard of the public schools at first hand, and added to it the determination that "the best" is to be theirs, the "cheap" left out.

It has a delicious young sense of humor, comradeship, life-love, Bohemianism—of the clean, frank, wide-eyed type, not yet (happily) touched by the decaying properties of older or dying sections. It loves decency, honor, manhood, and is free from the cruelty and biting instincts of tired or sated natures.

It is hungry for music in all its forms, as desirous for study as for entertainment, reverent to instructors and eager for everything which "the others" may be supposed to have.

It is, in short, young, warm, generous, happy, care-free (comparatively), eager, responsive, ambitious, rich, capable, artistic in nature, unwearyed by bad influence, unspoiled by "too much," hopeful, buoyant, hospitable, receptive, rewarding, industrious, unprejudiced, uncritical, gifted in high degree, capable of sacrifice and appreciation, and — it has not yet been East! Anything and everything is to be hoped for music, from out the glorious golden Middle West of the United States. F. E. T.

Maconda Engaged for Two Tours.

Charlotte Maconda, the soprano, passed a restful and charming vacation at Lake Placid, in the Adirondacks. This artistic singer will be in demand this season more than ever. Her manager, R. E. Johnston, has booked her for a nine weeks' tour this autumn and for another tour in the spring, with the Dresden Philharmonic Orchestra, from Dresden, Germany. Maconda's voice is in perfect condition and her admirers know what that means, for its lovely lyric quality is something that no one forgets after hearing her once. During the past year Madame Maconda has added to her repertory.

Samuel Bowden Moyle's New Studio-Residence.

Samuel Bowden Moyle, the vocal teacher, announces that he will open his new studio-residence, 43 East Twenty-first street, Monday, September 14. Former pupils are requested to secure their hours for lessons and new applicants can be seen by appointment.

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OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
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MEMPHIS, Tenn., September 1, 1908.

Members of the Chaminade Club, of Jackson, Miss., are congratulating themselves on the wonderful success of their Matrons' Music Contest, which was held at Lake Chautauqua, Crystal Springs, Miss., on July 21. It is a well known fact that very often women who have spent half a life, a small fortune and an abundance of energy in the study of music when they enter the happy estate of matrimony, in the absorbing interest of their new duties, are inclined to neglect or forget entirely the old time practice hour. This contest for the married women of Mississippi was to encourage them to keep up their music and not allow the coming of the bridegroom to close the piano forever in the home, for in no institution is the ennobling influence of music of more importance than there. If the unmarried woman feels the obligation to cultivate the gift of a musical talent, as a wife and mother that obligation, instead of dwindling, assumes a double proportion. Fortunate indeed is the child whose musical taste is formed before he knows it, whose musical atmosphere is created for him by his father and mother in the home. Announcement was made to the effect that prizes would be awarded the successful contestant a year in advance of the contest, and for the past year great interest has been manifest on the part of musicians throughout the State. Mendelssohn's "Spinning Song" and Nevin's "Narcissus," were the compositions selected for the contest, and hundreds were held under the spell of the sweet melodies of the contestants, who by their splendid performance demonstrated that they had not folded their talent, but had developed and perfected it until it had become a gem "of purest ray serene." The song of the "Spinning Wheel" was idealized, poetized and translated into pulsing, breathing melody, telling the story of thrift and homely industry and romance of a day long gone. So beautifully did the young matron contestants render the selection that one almost glimpsed the quaint cap and kirtle, the little wooden shoes, the flaxen hair and blue eyes of the fair young spinner which Mendelssohn must have had in mind when he created the music. Then, with the rendition of "Narcissus," in haunting, dreamy melody,

came the half forgotten story of the vain, sensuous river god. The soft swing of the music brought to mind the lazy lap of the limpid waters as they swayed an idle bark; then came the picture of the fair young god, who, gazing into the crystal waters, became enamored of his own beauty and died of love sickness for himself. There were six contestants for the prizes, which were a handsome gold medal and an honorary membership in the Chaminade Club. At the conclusion of the contest regret was expressed on all sides that each contestant could not be the successful one, as owing to the high percentage attained by every contestant the task of deciding which matron had attained the highest average was by no means an easy one. After much deliberation it was decided by the judge that Mrs. Aileen Howell Tye, of Pickens, was entitled to the medal and the honorary membership. The judges were Miss W. J. Buck, of Jackson; Mrs. T. W. Raymond, of Holly Springs, and Mrs. Froeba, of New Orleans, La. Other contestants were: Alma B. Tery, of Crystal Springs; Mrs. Francis Grant, of Meridian; Bessie L. Turner, of Forest; Mrs. T. V. Bush, of Brandywine, and Mrs. O. P. Brown, of Brookhaven. Mrs. Howell-Tye, the lucky contestant, is a graduate of Whitworth College, a brilliant woman, and despite the fact that she has always found time to devote to her music, is a good housekeeper and attentive mother of three children. To Lilly Wilkerson Thompson is due the credit for originating the idea of a matrons' contest for Mississippi. Mrs. Thompson donated the prizes, and her club—the Chaminade—hopes to perpetuate the idea and arrange for an annual contest of this kind. It is hoped that many other States will follow the example of the progressive Southern

State, and offer encouragement of this or a like character to the matrons of their respective States. So far Mississippi and the Chaminade Club are the only State and only club in the National Federation of Musical Clubs to hold out such inducement.

Mrs. Jason Walker, chairman of the American Music Prize Composition Contest, reports great interest being manifested in her department. Many American composers have responded to the call for manuscript, the orchestral score being by far the most popular to date. All the judges but one have been selected, and a complete list will be given as soon as this one can be heard from. The successful winner in this contest will have the pleasure of having his or her composition played at the next biennial meeting of the National Federation, which will be held in Grand Rapids, Mich., in May, 1909.

NOLA NANCE OLIVER.

Nathan Fryer Debut at Second Klein Concert.

Nathan Fryer will make his first New York appearance at Hermann Klein's second Sunday concert on October 11, when he will introduce himself by playing a group of solo works and by joining the Hugo Heermann Quartet in the first performance of the new Kahn Quartet. The composer is a brother of Otto Kahn, so prominently connected with New York musical life.

Meyn to Be Accompanied by Joseffy.

A musical event this autumn that will arouse extraordinary interest is the song recital announced by Heinrich Meyn, before the Bohemians (Musicians' Club). Mr. Meyn will sing Beethoven's cycle, "An die Ferne Geliebte," and a virtuoso no less distinguished than Rafael Joseffy will accompany the baritone.

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Lhevinne Entertains American Pupils.

Josef Lhevinne, the Russian pianist, who is coming here next season, entertained his American pupils at a tea, given at his villa in Wansee early last month, where Lhevinne and his family are resting. A letter from one of his pupils, Lucy P. Hine, to a friend in this city, speaks of the event enthusiastically and as one that will long be cherished by his devoted pupils. Mr. Lhevinne's greatness as a pianist is ably seconded by his simplicity as a man, and his sincerity and kindness are a source of inspiration to his pupils. "Americans," writes Miss Hine, "seem to have an instinct for the best, for among Mr. Lhevinne's pupils are twelve Americans, coming from different parts of the United States as widely separated as New York to California. Tea was served by Mrs. Lhevinne, and a photograph of Mr. Lhevinne and his American pupils was taken and distributed as a souvenir. Following a tea, a motor boat ride was taken by the entire party on the Wansee Lake to Glienicke Bruche, where a dinner was given to Mr. and Mrs. Lhevinne by his pupils."

Musicale by Mrs. Potter-Frissell.

[From the Dresden Guide.]

Despite the oppressive heat of the afternoon and a threatening thunderstorm, a large number of invited guests filled the attractive parlors of the Hotel New York, on Wednesday last, to hear Frau Boehm van Endert, of the Royal Opera, who is becoming such a general favorite, and Mrs. Chambers, pupil of Mrs. Frissell's, a teacher and pianist of considerable local reputation, from Portland, Ore. Frau Boehm van Endert, who is seldom heard in better voice and form, sang songs of Schumann, Brahms and of the Dresden composers, Albert Fuchs and Adolph Boehm, with such beauty of tone and conception that her audience, among whom were many leading musicians, were fairly carried away, recalling her repeatedly, so that "Rauschendes Bächlein," of Fuchs, was sung over again. To such superb vocal powers, Frau Boehm van Endert adds all the beauty and grace of her charming personality, and that quality best described by the German word "Anmut," which greatly enhances her appearance as a singer whom it is delightful to see as well as to hear.

After the brilliant polaca of Weber-Liszt, arranged for two pianos, Mrs. Chambers, who played her first two solos with artistic finish and true Leschetizky tone and technic, especially noticeable in the smooth rippling



JOSEF LHEVINNE AND HIS AMERICAN PUPILS.

Taken at a tea given by Mr. and Mrs. Lhevinne at his villa in Wansee last month.

runs of the Chopin "Impromptu," was seized with a sudden nervousness, no doubt owing to the atmospheric causes at work, and at the commencement of her last selection was obliged to stop for her notes to be placed before her. She soon recovered, however, and gracefully went on to the finish with such perfect ease that the temporary embarrassment was soon forgotten, and the audience showed its appreciation by continued and loud applause as she finished her brilliant performance. She had also been warmly recalled after the second selection.

On several former occasions Mrs. Chambers has, in smaller gatherings, shown a talent of no small order and much repose in her performances.

Jeannette Fernandez Had Triumph in the Mountains

Summer engagements do not often result in triumphs for singers. An exception must, however, be recorded for the soprano, Jeannette Fernandez, who sang at a series of brilliant concerts given during July and August, at the Grand View Hotel, Lake Placid. This is one of the most beautiful of Adirondack Mountain resorts. Miss Fernandez received fine notices, and better still, she was engaged to sing more than twice the number of concerts stipulated in the original contract. The lovely voice of the singer, together with her fascinating personality, won for her a host of new admirers. Miss Fernandez is a guest at the Hotel Martha Washington, on East Twenty-ninth street, near Madison avenue.

New Metropolitan Opera House Chorus School.

The new Metropolitan Opera House Chorus School was opened last week. Those accepted will receive free tuition and after graduating will be engaged as members of the Metropolitan Opera House chorus. Talented students will also receive opportunities to sing small roles.

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Kessler's technic is polished, the tone full, and he plays moreover with the spirit and manliness of feeling.—The Daily Despatch, Manchester, Eng.
His playing revealed an excellent tone and a very good sense of rhythm.—Manchester (Eng.) Guardian. 888 Eastern Parkway, Brooklyn, N. Y.

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expressly to aid in two of the most palpably needed reforms of the day in the music field.

Much is done here to protect immediate music performance from disturbance, but many may imagine that this is for Chautauqua only. Police and printed directions do much to insure quiet at concerts, but with the sifting through the place of 1,000 strangers a day it is too much to expect the performances to be free from this annoyance. It is urged frequently from the platform that the practice of talking through music is unkind, uncivil, evidence of uncultured thought, fraught with discomfort and annoyance to others, an obstruction to hearing or thinking music, and something that requires only habit to prevent it. It has been asked why any one wishing to converse should ever choose a concert room to do it in, when the whole ground, county or State is open for such purpose. Suggestion on the matter is usually closed by the statement that it is not "permitted," and performance is comparatively free from conversation. But the "new people" would make this admonition a daily requirement. Why cannot outside people aid in this cure by doing at least as much?

F. P. Weaver, an organist and active musician of Meadville, Pa., is much impressed with the "atmosphere" of Chautauqua. Mrs. Houston, of Lockport, whose daughter is a musician and teacher of music, is also charmed.

First violins of the Chautauqua Orchestra are: W. B. Hert, Warren; Ohio; Ray McIlwaine, Marysville, Ohio; Hermann McBride, Youngstown, Ohio. Second violins: Edouard Perrige, Fremont, Neb.; Frank Rutter, Uniontown, Pa. Violas: E. R. Heyser, Uniontown, Pa.; Edna Cogswell, Indiana, Pa. Cello: Fritz Meyer, Hamilton, Ohio; Arthur E. Schwartz, Goshen, Ind. Flute: Emil Medicus, Youngstown, Ohio. Oboe: William Newmann, New York. Bassoon: Marcus Cohen, New York. Clarinets: J. D. Cook, Warren Ohio; G. B. Bennett, Corry, Pa. Horns: Lynn B. Dana, Warren, Ohio; W. L. Douglas, Hamilton, Ohio. Trombone: W. B. Strickler, Uniontown, Ohio. Tympani: J. C. Fisher, Uniontown, Pa. Drums: H. B. Beeson, Uniontown, Pa. Cornets: Robertson Allport, State College, Pa.; Eugene Tillotson, Chardon, Ohio. Mr. Hallam directs the orchestra and H. B. Vincent conducts the band.

E. M. Zimmermann, of Philadelphia, has come to Chautauqua, and with his wife, the charming soprano, is en-

CHAUTAUQUA

CHAUTAUQUA, N. Y., September 2, 1908.

An orchestral and band concert program last week gave the Von Weber "Invitation to the Dance," "Polish Dance," by Scharwenka; "Coronation March" from "The Prophet," and a "Farewell Symphony" for the orchestra, with two band numbers, and Massenet's "Vision Fugitive," sung by Mr. Stanley, the basso.

H. B. Vincent's organ recitals had for programs prelude from third act of "Lohengrin"; a barcarolle, by Hoffman; "Rustic Wedding," by West; two Batiste numbers; "March Fanfare," by Shelley; a duet arranged by himself, from "The Prodigal Son"; "Piece Militaire," by Whitney; "Legende," by Bachmann; "Serenade," by Hauptmann; the "Storm Fantasie," by Lemmens, and toccata and "Cantilene," by Dubois.

At a miscellaneous concert on Tuesday, offered by the chorus, were three Mendelssohn songs, two organ solos by Mr. Vincent (by Hertscher and Tschaikowsky), "Waltz Song" from "La Boheme"; two Eugene Hale songs by Mrs. Kaler, the soprano; two by basso Stanley; two pieces

by Mr. Sherwood (Chopin and Wagner), and two admirable songs by Fred G. Shattuck, the pianist, who is official accompanist for the Assembly. Mr. Shattuck's songs were entitled "Love Was Kind to Me" and "When Gazing In Thine Eyes." These, with two others to be sung at a later concert during the week, are among the compositions which MacDowell, Mr. Shattuck's teacher, offered to publish at his own personal expense, so highly did that musician regard them. They are both effective and well written and were warmly received, the writer being twice recalled. Miss Munson, contralto, sang one song; James Stanley the other.

Liza Lehmann's song cycle, "The Golden Threshold," was given on Wednesday, the regular soloists performing. Another popular concert will be given on Thursday evening and the regular song service will be held on the last Sunday evening, as usual. Alfred Hallam has charge of all these. He has had charge of all music at the Assembly for years.

Somebody should see to it that there are regular special endeavors at Chautauqua for the prevention of talking through music in general, and for the improvement of enunciation by singers. This is just the place to "labor with" both these evils, and musicians should come here

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joying the novel conditions and unusual values of the place.

Grace Munson has made hosts of friends in Chautauqua by a fine contralto voice, noble style, effective selections and evident kindly nature, with desire to please. An impression has been left which it is to be hoped will result in her return next season.

Mrs. Clark-Kaler has left to resume her choir duties in the West Presbyterian Church, New York. Mr. Bowen has gone to Hartford, Conn., to confer with Ralph Baldwin in regard to the program of the Northampton (Mass.) Institute of Pedagogy for next year. The places left vacant by the death of L. L. Wellman will be hard to fill, but the Institute is so popular and its unique results so well known, that no doubt a strong and wise force will rise up to continue the work.

Frank Croxton goes with his mother to Louisville, Ky., this week, but returns to pass a short rest season in Chautauqua before returning to New York. His vocal season here has been exceptionally happy, and a large circle of pupils and pupil-teachers are carrying his precepts into various quarters of the States.

"Dream On" and "Joy Galore" are the titles of the second group of songs written by Fred G. Shattuck, of New York, both soprano songs, given by Mrs. Kaler, and received with flattering applause and recall.

James Stanley, the basso, and his wife, the pianist, will take a short vacation before returning to New York. Mr. Stanley has an unusually wide range of musical quality

and has an attractive repertory. The singer was heard to advantage in "The Golden Threshold," in a miscellaneous concert, and in secular and sacred song services, during the closing days.

Mr. Hallam (the hardest worker among Chautauqua workers) directed the final "Farewell Symphony," by Haydn, under candlelight in a dark auditorium, the players, one by one, extinguishing their lights, and each going from the place as his musical portion was accomplished, leaving the Quartet to close in tender tones the goodby. Mr. Hallam goes to Mount Vernon, N. Y., where he directs public school music.

Mr. Marcossen has reached his Cleveland home.

Mr. Sherwood, after a trip to Chicago, is entertaining friends at his Chautauqua cottage. They are Dr. and Mrs. George Watson, of Berlin, and Mrs. L. H. Sherwood, of Lyons, N. Y. Mrs. Sherwood and Miss Ruth, the artist, are here.

If Reed Miller were asked his favorite river, he would unhesitatingly reply, "The Hudson." Ask Fred Shattuck his preference as to "merry widows," and he would say, "Mushroom, of course." James Stanley, in reply, as to preferred occupation, would say, "Taking out my little coach." James Berd's philosophy is this: "My lot is a happy one." Incents with a "V" is literally offered by fair Chautauquans at the amphitheater organ bench. When asked the name of their favorite musician on the grounds, a solid South waved the Chautauqua salute, crying, "To-be-sure."

F. E. T.

DENVER.

DEXTER, Col., September 1, 1908.

The summer musical season at the Garden and other resorts is past, leaving pleasant recollections. The Stewart Opera Company, which gave performances of ten operas, will be missed. Many hope that the company will return to Denver next summer.

Ten concerts by the Denver Symphony Orchestra, under the direction of Signor Cavallo, were well attended. Good reports must also be made for the concerts at the parks by the local bands.

This autumn and winter, Denver will hear a number of celebrated artists. Robert Slack, who has introduced many celebrities to Denver audiences, will again present others this season. Katharine Goodson, the English pianist, now in America, is to come to Denver for an appearance, under the auspices of the Tuesday Musical Club.

September 17 the City Fathers will give a concert in the new Auditorium for the purpose of testing the acoustics. The program, it has been stated, will be given by an Eastern band, a popular singer and a big chorus.

Several concerts will be given during the season under the joint auspices of the Denver Woman's Club and the Central Presbyterian Church. The Symphony Orchestra, under the direction of Cavallo, will continue to do educational work, in presenting modern compositions, in addition to the classics.

The Broadway, Tabor Grand, Curtis, Orpheum, Majestic and Baker theaters are all planning for an active season that seems to indicate the return of prosperity.

JAMES M. TRACY.

Katherine Fleming Made a Fine Record Abroad.

Katherine Fleming (Mrs. Hinrichs) has returned from Europe after a stay of two years. She has seen and heard opera in all the principal cities of Europe and ended up with Bayreuth this summer. Her pupil, Margarete Lensch, made a most successful debut in Berlin as Agathe in "Der Freischütz," and on the strength of that success has been engaged at the Opera in Düsseldorf. Katherine Fleming will be associated with her husband, Gustav Hinrichs, in the new Grand Opera School, which will be located at 2228 Broadway. Both Mr. and Mrs. Hinrichs are actively engaged in the preparation of the opening of their school, which will take place October 1.

Bruno Huhn Back From His Vacation.

Bruno Huhn has returned to New York from his vacation, passed at Newport and Southampton. He has reopened his studio, 58 West Fifty-seventh street, for lessons in style, diction and repertory, to singers.

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ROME, August 15, 1908.

The popular Teatro Quirino here will have a season of popular operas to begin in November. The repertory is the same as in preceding seasons, the only novelty to be "Deydda," by Gennaro Papa.

The death is announced of Benedetto de Stefanis, impresario of the Teatro Adriano of Rome. It is not yet known who will succeed him.

The quaint old town of Faenza will have an important season of about a month during the centenary festivities and exposition of local art and industry. These festivities are to commemorate the 400th anniversary of the birth of Faenza's greatest scientist, Evangelista Torricelli. The opera will be "Lohengrin," under the baton of Serafini, and will open on August 30 at the Teatro Masini, named so after the great tenor, whose birthplace Faenza is.

Pistoia, a fairly large city in Tuscany, opened its theater successfully with "Andrea Chenier."

In November, 1910, a monument to the memory of Perugia is to be erected at Jesi. The sculptor Lazzarini already has made a sketch of the monument, which has been accepted unanimously. It will measure five meters in height and also in width.

Mascagni had rather an unpleasant experience in his own town of Livorno. He did not intend to have the *claque* in the theater, and advised that organization, through their chief, of his intention. The gods, of course, were wrath and took their revenge on the prima donna, throwing oranges and much worse at her, whereupon Mascagni left the orchestra chair, indignant at such conduct, and he would not come back until assured that these fiends had been put out of the theater. After much coaxing he was prevailed upon to appear in conjunction with the soprano, receiving an ovation. He continued the performance amid the wildest demonstration of sympathy. The opera was "La Maschere," which for his native town was new.

Mascagni's wife has been seriously ill with a tumor in the right ear. She is now recovering.

Impresario DeSanna, who, by the way, is one of the Trust Italo-Argentina, has definitely given out the pros-

pectus of the San Carlo of Naples. The operas will be: Opening opera, "Crepuscolo degli Dei" (Götterdämmerung), under Martucci; "Aida," "Carmen," "Thais," "Gloria," "Ratcliff," conducted by Mascagni himself; "Hamlet," "Romeo and Juliet," "Perugina," new, directed by Mascheroni, the composer; "Don Carlos," by Verdi, and also this latter's "Requiem." Among the artists are Bellincioni, Pinto, Litvinne, Maria Gay, etc. Among the men, Bassi, tenor; Battistini, Fitta Ruffo, Chaliapin, etc. The season will begin sooner than usual, opening on December 6.

■ ■ ■

Every year at this season Acquila has some important performances of opera. This year "L'Africaine" was given with success.

■ ■ ■

The International Concours, under the patronage of the Prince of Monaco, for the best opera, has been won on seventy-five applicants by a young Roman musician, by name Ezio Camussi. Of the seventy-five applicants, sixty-five were immediately eliminated. The judges were Saint-Saëns, Leroux, Gunsbourg, and the editor Astruc, who instituted the Concours. The title of the opera is "La Du Barry."

■ ■ ■

Spoletto also has had its little season of opera, with "Mignon."

■ ■ ■

At the Liceo of Pesaro the final examination gave some excellent results, especially in composition, under Fanella, director, who took the place of Mascagni.

■ ■ ■

The magnate Florio has the intention, it is rumored, of instituting a concours for the best tenor voice, as has been done in France. The winner will receive the best instruction free of all charge.

■ ■ ■

The Teatro Massuno, of Palermo, this year will have its lyric season during Carnival, instead of during the Lenten and spring season. The operas which received the greatest number of votes were "Tristan and Isolde," "Africaine" and "Werther." The other operas will be "Simon Boccanegra," by Verdi; Puccini's "Bohème," and "Venezia," a new opera by Storti.

■ ■ ■

Leopoldo Mugnone, the great conductor, has not accepted the offer to return to the Costanzi, of Rome, next year. It is not yet known who will replace him.

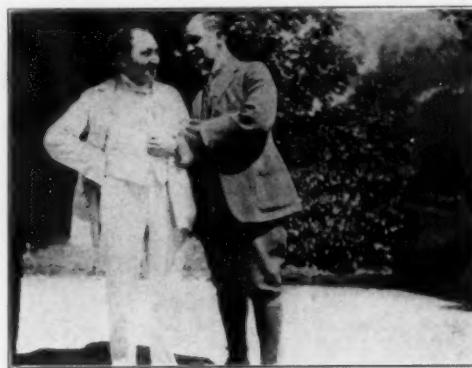
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One of Maestro Aversa's advanced pupils will make her debut either at Cremona or Mantova in September. She is Olga F. Togo, and she promises to be a fine Nedda in "Pagliacci." She has been asked to sing in "Traviata" also, but for reasons of her own refused. Miss Lenzi, another pupil, will also make her debut in "Andrea Chenier" near Milan.

E. R. P.

GODOWSKY AND LEHAR LISTENING TO THE "MERRY WIDOW" WALTZ.

Some say that Lehar wrote "The Merry Widow" for the masses only. That is clearly libel, for from the way Godowsky's face is wreathed in smiles in the picture, we see that even one of Apollo's most favored ones has caught the all prevailing spirit of merriment. And as to Lehar himself, surely he could not have been in a merrier



GODOWSKY AND LEHAR LISTENING TO THE "MERRY WIDOW" WALTZ.

mood when he composed the famous operetta than he was when this snapshot was taken, while listening to his music in company with his distinguished friend.

Langendorff's Success in Berlin.

Madame Langendorff, formerly with the Metropolitan Opera Company of New York, a German mezzo soprano favorite, has been singing with great success at the Royal Opera, in Berlin, during the summer season.

The press notices were very favorable. The Germania of July 18, complimenting her presentation of *Ortrud*, says:

Madame Langendorff mastered the much dreaded high range of that role with powerful ease and enchanting effect. Added to this wonderful acting, it is not surprising that she created a storm of enthusiasm most flattering to her great art.

The Berliner Tageblatt (July 20) says that her performance of *Frida* "stood out as the most perfect and satisfactory rendition of the whole evening."

Madame Langendorff is to appear in America this season in concert under the management of R. E. Johnston.

Madame Bouton's Concert Tour.

Isabelle Bouton, formerly of the Metropolitan Opera, is to devote herself exclusively to concert and oratorio work this season, touring under the management of R. E. Johnston. Madame Bouton is already well known as one of the most popular stars at the music festivals of Portland, Bangor, Worcester, Louisville, Richmond, Ann Arbor, Toronto, Montreal, etc., being re-engaged year after year for these events. Her season opens at Fort Smith, Ark., October 2, after which she comes East to take part in the Maine festivals, October 9, 10 and 13, immediately returning West to continue her tour as scheduled.

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CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.

FRANCIS MACLENNAN and "Mme. MacLennan-Easton."

HARRIET BENÉ, Mezzo-Soprano of the Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.

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THE MUSICAL COURIER

DR. LUDWIG WÜLLNER, LIEDER SINGER.

It is a strange condition in Dr. Ludwig Wüllner's triumphal progress through the concert rooms of the world, that in spite of his enormous success he has to conquer a fresh country after country. This in a great measure is due to Wüllner's modesty, partly to his love of solitude and study and abhorrence of the usual reception and functions, and partly to his careful avoidance of anything resembling reclame, advertising or self glorification. It is thus by mere chance that his manager learned this week that the seats for all the four Stockholm concerts planned for this month are entirely sold out, and that the Scandinavian Bureau has asked for further dates, which, owing to the American engagements, had to be refused. It was also quite by accident that it was learned that a great reception awaits Wüllner at Stockholm. He was created a member of the Swedish Academy of Art and Sciences since his last visit there—end of 1907. This reception is being arranged by the University and Royal Academy and it is anticipated that the King himself will be present. His sister, Anna Wüllner, the celebrated singer and head of the Anna Wüllner Ladies' Choir, of Berlin, has been specially invited to attend the function.

The following sketch of Dr. Wüllner, written by one of Germany's ablest musicians, the critic of the Berliner *Nachrichten*, is worthy of reproduction here:

I do not propose to talk about his last *Lieder Abend*, but I would talk about him, the man and artist as I know him. My native hamlet of Burgsteinfurt in Westphalia, in the eighties of last century, was made famous by the Denhart Institute for Stammerers. Among the patients who sought relief from impediment of speech could be found a young Don from Munster University. Little was known in the town of the patients, but veritable fairy tales about this young stammering professor began to circulate. Dame Gossip would have it that his reciting of gruesome ballads was conducive to make the audience's hair stand on end, whereas his rendering of the simplest of poems, like, "Ich weiss nicht was soll es bedeuten," gave to these little works a never-suspected importance. And this stammering, reciting professor was Dr. Ludwig Wüllner. As with Demosthenes of old, impediment in speech was hindering the display of a pronounced rhetoric talent, and one may take it for granted that Wüllner, to overcome the obstacle, did not employ less energy than did his classic colleague, having ever aspired to stage honors. Parental authority, however, selected a university career. How could it be possible that a fiery spirit like Wüllner's would be satisfied for any length of time with the routine work of a college Don.

I made his acquaintance in 1887, at the Cologne Conservatory, presided over by his great father. We belonged to the same piano class. I well remember the first time I met the "Herr Doktor." I see him now, the long, skinny, almost cornered man, with keenly cut, expressive features, seated, as he was, at the concert grand; see how his overlong walking machinery tried hard to get into touch with the pedals. Herr Doktor played a Beethoven sonata; I

think it was op. 20 in C minor; the teacher could not get a word in; not that the playing was perfect, by no means, but all criticizing was done by the player himself. He indulged in a most severe scolding of his singers, who would not perform their duties satisfactorily. It was an extraordinary struggle between mind and matter, and this struggle has been clearly perceptible in his further career. I learned the name of this fellow pupil when I attended the first time the lectures in harmony given by Gustav Jensen, the composer's brother. The Herr Doktor displayed more diligence than any of us young ones. Pages and pages of worked out problems he brought to every lecture. The same will power helped him when studying voice with Professor Stolzenberg. His quite exceptional relations with teachers, as well as with pupils, was due to this iron will power and sense of duty, combined with an evenly charming temperament. We all esteemed Dr. Ludwig Wüllner in the highest degree.

This restless worker, far from being satisfied with the severe work his musical studies necessitated, in his leisure hours raked out and studied old scores, took again to the study of the friend of his youth, the violin. For him life meant and means work, incessant work. His first public appearance at a Gurzenich concert (Beethoven's ninth symphony and an ode by Handel) was a failure. Good cause for reflection and doubt. At this hour of need the Duke of Meiningen, who had had opportunities of recognizing Wüllner's immense histrionic abilities, stepped in and convincing the Wüllner family of their errors, permitted Wüllner's admittance to the famous and exclusive Meiningen Ensemble. For years the star of this leading stage, he had ample opportunity to develop his artistic individuality. *Faust*, *Hamlet*, *Lear* and all of Ibsen's great characters suited him best, and wherever the press of those days made mention of the artistic fight of the Meiningens, Ludwig Wüllner was surely found fighting in the front rank. But his interest in music never flagged.

In those days Brahms often visited Meiningen, and a very great personal friendship between the two artistic men developed. Then one day Beethoven's "Missa Solemnis" was to be sung. The tenor disappointed at the last moment, Wüllner at a moment's notice and without any rehearsal undertook to sing the part, and carried it through satisfactorily. This feat attracted the attention of the musical world, which soon should have the opportunity of occupying itself with the artistic personality of Ludwig Wüllner.

Ever urged by Brahms, Ludwig Wüllner went to Berlin, gave his first recitals, thereby starting a fight of opinions of a vehemence never caused before by the concert platform, the unfriendly party contending "that if this voiceless actor could pose as a liedersinger, everybody could do so."

"O ye oversmart," short-sighted singers and teachers of voice culture, why not place any one of your heroes in competition with Wüllner? But mark ye, choose carefully! If you should appoint as judges men with artistic souls, victory surely will be for him, who, with the defiance of Prometheus, dares to fight all prejudice and with superb strength of mind removes all opposition. Blood is a peculiar sort of juice. But Wüllner's art is not alone born in the blood, it is bred by his deep study of musical culture, and appears to us so great, because of his great application of mind and control of temperament.

Ludwig Wüllner, the liedersinger, draws today the largest possible audience, not only at Berlin and the larger German cities, but also in England and Russia. If any one, Wüllner may apply to himself

the citation: "Die Wahrheit kund ich, Untreue ist mir fremd."—Rudolph Buck, in the Berlin *Neueste Nachrichten*.

On his coming tour of the United States, Dr. Wüllner will be accompanied by Coenraad v. Bos, a pianist of uncommon skill. The following critical opinions about Herr Bos will be read with interest by many earnest accompanists of singers here and abroad:

Although as a rule, the accompanist, though always important, takes but a secondary position in song recitals, it is not so in the case of Dr. Wüllner's forthcoming tour. Whilst Dr. Wüllner is always necessarily the principal factor, Coenraad v. Bos, the acknowledged premier accompanist of the world, assists his partner in such masterly and quite unequalled fashion that his work at the piano has become a very interesting part of the Wüllner recitals, and but heightens the tremendous impression which Wüllner is making on his hearers. Bos has practically given up all his other work, having been a much sought after accompanist and soloist, retaining only his position as head of the celebrated Bos Trio, of Amsterdam, of which he is the founder. Notices like Bos receives as an accompanist are indeed rare. The following few of the many press notices will illustrate this:

Dr. Wüllner was aided by Coenraad V. Bos, who accompanied him with something akin to perfection of sympathy.—London Daily Telegraph.

C. V. Bos accompanied in masterly fashion.—London Morning Leader.

Coenraad V. Bos accompanied with admirable sympathy.—London Morning Post.

C. V. Bos again undertook the modest but not the least important duties of accompanist in that highly artistic and virtuoso style which we admired so greatly during the last weeks. Verify the accompaniments of songs like Strauss's "Cecilie" and his "Frühlingsfeier" and Hugo Wolf's "Lied vom Winde," are even technically far more exacting and difficult than many "pieces de Salon."—Amsterdam N. v. d. Dag.

When talking of Wüllner we must not overlook his partner, Coenraad V. Bos, who last night accompanied, or we would rather say counterpointed the songs in masterly fashion. We refrain from eulogizing his most extraordinary rendering of the piano part of Strauss' "Song of the Stone-breaker," because specializing is unwise in this case. Let it suffice to say that Herr Bos assisted the vocalists harmoniously, that in spite of Wüllner's strong personality one was magnetized by the manner in which Bos accompanied. In short, that a unison was arrived at, which indicated that two artistic souls had met, who thoroughly understood each other. It is an ideal ensemble.—Handelsblad, Amsterdam.

Berneker apportions to the piano more importance than even Strauss or Hugo Wolf, and gets most beautiful effects. This gave Bos an opportunity to display his reputation as master accompanist. He deserves the title and the tumultuous applause which was extended to him.—Rudolph Kastner, in Königsberg O. P. Zeitung.

But then he who sat at the piano is no accompanist in the ordinary sense of the word. How he sang on the instrument, how

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he created music out of the mind of Schumann jointly with the mind of Wüllner! Even as far as last night's accompaniments are concerned one had to perceive that what one would generally call good and talented is in reality "merely not bad."—Max Lowengard, in Hamburger Correspondent.

Wüllner was greeted with enthusiastic applause, of which a large share was doled out to his chosen accompanist, the soulful pianist, Coenraad V. Bos.—F. Phil, in Hamburger Nachrichten.

Great, great was the service of art through which we lived last night with Wüllner and Bos. The evening will become one of the most cherished memories of our life.—Dan de Lange, Amsterdam.

C. V. Bos shone not only as accompanist of the singer, but particularly in his fine interpretation of the piano part of Meister Joachim's numbers.—Berliner Börsen Zeitung.

Meister Joachim jointly with C. V. Bos gave us Mozart's "B-dur Sonate" and Schumann's "Phantasiestück." The second movement of the sonata sounded indescribably beautiful. The meister had a wonderful partner in Bos.—Berliner Tageblatt.

One Summer With Madame von Klenner.

Katherine Evans von Klenner is one of the representative American singing teachers, with a career that has won international recognition for her. For years, her



VON KLENNER STUDIO AT POINT CHAUTAUQUA.

summer school, located at lovely Point Chautauqua, above Chautauqua Assembly, on Lake Chautauqua, N. Y., has

been the mecca for a small army of students and vocal teachers from the South and West. Among those who studied there this vacation were several who had enjoyed the advantages of previous summers at the same place. This ability to hold her pupils and her friends is one of Madame von Klenner's shining virtues. Loyalty is a beautiful trait, and is a twin sister to gratitude. The man or woman who has these virtues will never lack for friends and helpful colleagues.

During the past month two concerts were given by Von Klenner pupils. The first, August 11, at Arion Hall, Point Chautauqua, and the second, August 20, at the Sweetland Opera House, in Mayville, N. Y. Both had



MADAME VON KLENNER AND A FEW OF HER FOLLOWERS AT HER SUMMER SCHOOL, POINT CHAUTAUQUA.

printed programs, at which Carl Fiqué and Marian Howard, pianists, assisted. The Viardot Cercle, the Von Klenner Quartet and the Artot Trio, all made up of pupils, were heard to fine advantage. The soloists were: Aileen L. Shea, Lena M. Merrill, Edna Evans Bunker, Klara M. Divine, Mary V. Tamm, Anna Clyde Martin and Katherine Noack-Fiqué. Selections from operas by Weber, Amélie Thomas, Goring-Thomas, Saint-Saëns and Wag-

ner alternated with songs by Grieg, Mrs. Beach, Nevin, Tosti, Rogers, Bemberg, Mohring, Hermes, Baier, Geibel, Brahms-Viardot, and Watson. Needless to state that the singing measured up to the highest artistic expectations.

Madame von Klenner and her students constitute one big happy family, where education, culture and recreation go hand in hand with friendly reciprocity. Like the motto of the great Empire State, the aim is "Onward and Upward." The accompanying cuts tell their own story. Madame von Klenner in one picture, leads a merry line of fourteen of her pupils and the other picture is an illustration of the rustic studio where pupils may practice to their hearts' content without interruption.

Madame von Klenner will return to New York this week for the reopening of her school. Enrollments begin at once.

Miltonella Beardsley in Maine.

Miltonella Beardsley and members of her family are guests at Mount Kineo House, Moosehead Lake, Me. Mrs. Beardsley passed most of her summer at her country home, "The Summit," at Milford, Conn. In a few weeks this talented artist will have some announcements to make concerning her engagements for the coming season.

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Minneapolis.

MINNEAPOLIS, Minn., September 1, 1908.

The only midsummer event of importance has been the biennial Sangerfest of the Norwegian-Danish Singers' Association of the Northwest, which was held in the Auditorium, August 28 and 29. The societies present included twelve from Minnesota, four each from Illinois, Iowa and Wisconsin, and three each from North and South Dakota, aggregating a grand chorus of about 450 male voices. Emil Bjorn, of Chicago, and Erik Oulie, of this city, shared the honor of directing the full chorus, which appeared in nine numbers during the two concerts, the most important works being "Ossian," by Beschnitt; "Sigurd Jorsalfar," and "Landsighting," by Grieg. The grandeur of effect produced by the last, accompanied by orchestra and organ, was something to be long remembered. Bergliot, Aalrud, a Chicago contralto, gave several solos in a most artistic manner; Beatrice Gjertsen, a Minneapolis soprano, who is now pursuing her studies abroad, showed herself possessed of a powerful dramatic soprano, which, with further culture, will surely win her a place in grand opera; Albert Arveschoug, the favorite Scandinavian baritone, appeared in solos and several obligatos with the grand chorus, his large baritone being adequate to all demands. Anton Hegner played several groups of cello solos in his own perfect and inimitable manner. W. W. Tolles, of Madison, S. Dak., and Paulus Andresen, of St. Paul, sang obligatos very satisfactorily. An adequate orchestra of thirty-five men, under Max Guetter, played several selections and furnished accompaniments. Mrs. J. F. Dahl was excellent in her piano accompaniments for the soloists, and Hallward Askelund did good service at the organ. Societies from Minneapolis, St. Paul, Chicago, Duluth, Sioux Falls, S. Dak., and Ashland, Wis., appeared individually, the Normanna Mandskor, of Duluth, under Olaf Halten, excelling in ensemble and artistic shading. The Auditorium was well filled at each performance, the attendance exceeding 3,000 altogether, and each number was enthusiastically received, each solo number being encored without exception, and some of the full choruses were insistently applauded, though the management announced that no repetitions would be given, and the rule was strictly adhered to. The greater part of the audience, as well as the singers, came as visitors, and they were royally entertained at Dania Hall, from which the singers marched to the Auditorium before each concert. The 450 white-capped singers made an impressive sight

on the stage and their vocal efforts fully equalled their appearance, the general ensemble being admirable in its smoothness and ready response to the conductors. Financially, as well as artistically, the Sangerfest was a success in the fullest sense of the word.

Herman Belstedt has been a great favorite at Lake Harriet this summer, where he has led an excellent band and often appeared as cornet soloist.

The music schools have issued their annual catalogues, each showing additions to the faculty. The Northwestern Conservatory brings Herr Vogelsang from Chicago as an addition to the vocal department, while the Minneapolis School of Music has engaged Carlyle Scott, instructor at the University of Minnesota, to take charge of the piano department.

Gustavus Johnson has re-established the Johnson School of Music and engaged an adequate faculty in all departments.

Teachers are returning from their summer outings and the cool weather causes students to commence engaging hours, the promise for an excellent season being unusually pronounced.

C. A. M.



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PITTSBURGH, September 5, 1908.

The musical season here was formally opened by the Theodore Thomas Orchestra at the Exposition last Wednesday evening. Fifteen thousand persons filled the hall to overflowing. It was an enthusiastic audience and a discriminating one. Mr. Stock's programs are varied and full of live interest. The opening concert afforded a wealth of contrasts and included several novelties, a few of which are noteworthy. The audience was charmed with Mr. Stock's arrangement of Schubert's "The Bee" and Dvorak's "Humoreske." He has maintained the spirit of the original, and has given us a colorful background. Dvorak's largo from the "New World" symphony was beautifully and sympathetically played. The acoustics of the hall are miserable and the reverberations are, indeed, annoying.

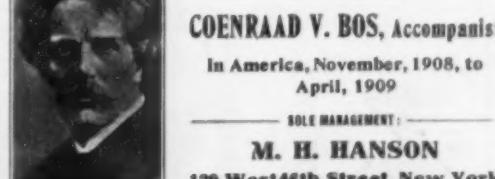
The Pittsburgh Festival Orchestra, Carl Berenthaler, conductor, closed their series of summer concerts last week, and is giving a short series at Sewickley, Pa., where the orchestra is being assisted by some well known Pittsburgh vocalists. Many popular singers have appeared with the orchestra in the summer series just closed. The soloists for the last week included Mrs. Moore Stockton McKennan, soprano; Signor Minardi, tenor; and Grace Hall-Rihelraff, soprano. Mrs. McKennan's work was excellent, all of her numbers being exceedingly well received. Mr. Minardi's voice is a dramatic tenor, and he sang his selections with good taste. Mrs. Rihelraff, as usual, made a favorable impression, and drew, perhaps, the largest crowd of the season. Unfortunately, she was "cut out" of singing her second number through the absence of a piano for some unknown reason.

Nine big musical attractions appear at the Exposition this season. Sousa follows the present orchestra.

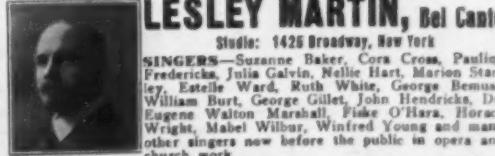
With the end of next week all of the studios will be occupied, and we look for a busy and prosperous musical season in Pittsburgh.

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PHILADELPHIA, September 5, 1908.

Arthur Hammerstein is so happy to think that the roof is on the Philadelphia Opera House, the construction of which he is overseeing, that his feelings found expression in the form of a banquet on the newly built roof on the evening of September 2. The dinner was given to the foremen of construction, but many musicians, critics and music patrons were there, as well as Oscar Hammerstein himself. Brilliantly lighted, surrounded by building material, derricks and construction apparatus, the dinner had the inspiration of work completed, work in progress, and the promise of great things to come. No wonder that Oscar Hammerstein's eye gleamed with happiness as he looked on the great work which he undertook single handed. In a short speech which Mr. Hammerstein made when called on he said: "You see the Opera House now almost completed. You men who have been building it for me now sit upon the roof and dine. Under it, in a short time, there will be singing some of the finest songbirds in the world. To me it is an unexpected pleasure to be with you tonight. Of the dinner to the foremen, who were responsible for getting the work done one week ahead, I knew nothing until I received a telegram from my son Arthur yesterday. It told the story. I decided to come here, and here I am. The roof will not harbor a mere business venture; it will furnish the stars, choruses, operas, orchestra, everything. Absolutely I ask and look for no profits."

The Hahn String Quartet will give a series of concerts the coming winter which will extend from November until May. Active rehearsals will commence the first of October. Mr. Hahn collected a number of interesting novelties while abroad this summer, and these quartets will be heard for the first time here this winter. The members of the Quartet are: Frederick Hahn, violin; Lucius Cole, violin; Harry Meyer, viola; and William Schmidt, cello.

At the Academy of Music the Metropolitan Opera Company will give twenty-four performances of grand opera this season. Speaking of the outlook for opera in Philadelphia, Siegfried Behrens, local manager of the Metropolitan, said he considered the Hammerstein movement in

grand opera an unquestionably good thing, and as a partial consequence Philadelphia would have opera of the highest quality from the Metropolitan and Hammerstein companies. The Metropolitan season will be particularly strong in German opera this year. At the conclusion of the twenty regular performances there will be an opera festival of four performances devoted to operas from the "Ring," and two by Mozart, all to be directed by Gustav Mahler.

This is the final week of music at Willow Grove. Sousa's Band is just completing a most successful three weeks' engagement there. Large audiences have had the pleasure of hearing stirring performances of the great classics as well as a large number of compositions by their favorite, John Philip Sousa. Some of the works from Mr. Sousa's pen that have given pleasure were:

| | |
|-----------------------------|--------------------------|
| Suite..... | Maidens Three |
| March..... | The Charlottan |
| Suite..... | Three Quotations |
| Tone picture..... | Over the Footlights |
| Suite..... | The Last Days of Pompeii |
| Suite..... | Looking Upwards |
| Soprano solo..... | Geraldine Ballad |
| March..... | The Fairies of the Fair |
| March..... | Semper Fidelis |
| Waltz song for soprano..... | Carrier Pigeon |

The soloists this week at Willow Grove are Rose Reichard, violinist, and Lucy Allen, soprano.

Several singers from Germany and Austria arrived here this week on the steamer Pennsylvania. They have been engaged for the season at the German Theater. Highly creditable performances of the lighter German operas are given here from time to time during the winter. The new arrivals are Hans Grell, stage manager, formerly stage director of the Battenberg Theater, Leipzig; Theo von Kosna, soprano, from the Theater des Westens, Berlin; Annie Schlee, dramatic soprano, from the Stadt Theater, Bielefeld; Tina Dobra, from the Stadt Theater, Schweidnitz; Ludwig Koppe, tenor, from the Emperor's State Theater, at Olmütz, Austria; Aurelie Borris Hel-

den, baritone, vom Stadttheatre im Danzig; and Hans Kissling, tenor, from the Stadt Theater, Mayence. Herr Kissling will be remembered as tenor at Damrosch's season of grand opera at the Academy of Music, seven years ago.

Frederick Hahn, director of the Hahn Violin School, and first violinist of the Hahn String Quartet, returned from his European trip this week. Mr. Hahn traveled extensively while away, visiting the following cities: Rotterdam, Amsterdam, The Hague, Cologne, Maiz, Coblenz, Strassberg, Carlsruhe, Basle, Lucerne, Interlaken, Gienbach, Munich, Prague, Vienna, Budapest, Innsbruck, Nurnberg, Bayreuth, Carlsbad, Dresden, Leipsic, Berlin, Frankfurt, Paris, Brussels, Antwerp. Mr. Hahn's school will reopen on September 14.

Word has been received that Constantin von Sternberg will return from his summer in Europe in time for the opening of the Sternberg School of Music, which event will take place on September 14. This school has been steadily growing in size and importance for a number of years. This year the faculty has been considerably increased, and a branch school has been opened in Wilmington. Already the enrollment of pupils is larger than it has been in any previous year.

WILSON H. PILE.

Victor Harris to Resume September 28.

Victor Harris will resume his vocal teaching at his studio in the Alpine, 55 West Thirty-third street, Monday, September 28. Mr. Harris is now at Bar Harbor, Me., where many musical celebrities have passed their summer vacation. Mr. Harris has also passed a part of his annual holiday in Vermont and the Adirondacks.

Florence Mulford Hunt is spending the summer with her husband at the Magnolia, Asbury Park, N. J. Mrs. Hunt is known as Florence Mulford in the musical world. The patrons of the Magnolia have been fortunate enough to hear her several times in concert during the season.

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CINCINNATI, September 5, 1908.

Tuesday of this week the College of Music began its thirty-first academic year. The members of the faculty have returned from their vacations, and will be "at home" to former and prospective students, in their respective studios, all this week. The work of the two new additions to the voice department, Douglas Powell and Willibald Lehmann, will be watched with much interest. Mr. Lehmann has been in Cincinnati sufficiently long enough to surround himself with a satisfactory following, and the excellence of his methods has been most favorably commented upon by local singers who have taken advantage of his coaching. Mr. Powell is an entirely newcomer, although it is very evident from many good reports that he has established a splendid reputation wherever he has appeared. In addition to his coming to Cincinnati highly recommended as a voice teacher, Mr. Powell is also declared to be a most excellent singer, having been associated with such other distinguished soloists in concert and oratorio work as Patti, Melba, Albani, Edward Lloyd, Ben Davies, Pol Plançon, and many others of like fame. He is a gentleman of fine bearing, and this, combined with his artistic qualities, should make him a valuable acquisition to Cincinnati's musical circles.

Albino Gorno, principal of the college piano department, spent the summer abroad, devoting the greater portion of his time with Mrs. Gorno in Italy and Switzerland. Romeo Gorno contented himself with a very limited vacation, on account of his summer teaching, and took his rest at El Dorado Springs, in the West.

Lillian Arkell Rixford, after a pleasant summer spent at White Sulphur Springs, W. Va., opened a new organ in the Methodist Church at Catlettsburg, Ky., on Friday evening.

Emil Knoepke's numerous professional engagements required his presence in Cincinnati all summer, and, since he declares that he has made the most of the many pleasures Cincinnati affords, he is prepared to accept whatever new duties the coming school year may bring.

Henri Ern devoted the summer months to outdoor pleasures in Michigan. With Mrs. Ern, he visited many of the better known summer resorts, though their preference seemed to lie in a very pretty spot, which is said to be adjacent to Mrs. Ern's former home.

Joseph O'Meara spent eight weeks of his summer as leading man of the Alitsky Stock Company, of Sacramento, Cal., where his return to the stage, after one year in the studio, was attended with much success, according to the

Sacramento papers. Mr. O'Meara will return to Cincinnati, however, in accordance with his college contract. He has refused a forty week contract on the stage, and states that his probable successor will be Hershell Mayall, who was with the Forepaugh Stock Company last year.

Harry Rupert Carr shows excellent results, physically, of his summer at Findlay Lake, Chautauqua, N. Y. Mr. Carr is an enthusiastic lover of outdoor sports, and he states that his summer activities were divided between several hours' daily teaching, the tennis court and the lake.

Louis Victor Saar returned to Cincinnati on Monday looking the very picture of health after his delightful European trip. Although much of the time he spent with his parents, at their home in Lindau, on the Bodensee, nevertheless he busied himself reading over a number of new choral works. In the accomplishment of this purpose, Mr. Saar visited Berlin, Munich and Leipsic, where he selected a number of novelties to be given by the College Chorus, under his direction, in the coming series of concerts in Music Hall.

Louise Dotti has been mingling with friends of the stage and music circles in the East this summer, and before leaving New York placed her talented pupil, Mina Davis, of Louisville, in an excellent position in one of the first class light opera companies.

Signor and Mrs. Lino Mattioli arrived in Cincinnati on Thursday from Atlantic City, and both appear to be greatly benefited after their summer sojourn on Lake Placid and at Atlantic City.

Frederick J. Hoffmann, contrary to his early expectations of remaining at home, made a brief visit to Put-in-Bay, and has returned much pleased with his stay on the lake.

Ernest Wilbur Hale remained all summer at his country home near Wilmington. Mr. Hale's home has been described as ideal, being surrounded with many acres of ground and with a very pretty private lake within a stone's throw of the house. There the pianist seemed perfectly content with his environment.

Ottlie Dickerhoid enjoyed the lake breezes of Michigan; Mary Venable expressed much delight over the picturesque Adirondacks and Loon Lake, and Adele Westfield was kept busy with numerous short visits in this vicinity, and did not take advantage of a trip of any great distance. Suffice it to say that all three of these ladies show excellent results of their needed summer rest.

Adolph Stadermann's manifold duties of summer teaching and organist and choir director of St. Lawrence Church, unavoidably prevented him from enjoying the luxury of a trip, so he also became one of those who seemed content to stay at home.

The customary business of the College required Mr. Gantvoort's presence most of the time, but he made a brief visit to Cleveland to attend the Ohio State Music Teachers' Association, and an equally short call upon his son, Carl Gantvoort, who is singing with so much success in light opera this summer in Elmira, N. Y. The many persons calling at the College daily for information demanded Mr. Gantvoort's attention here.

The examination for partial scholarship at the College of Music will take place on Friday of this week at 3 p. m., and the examination for free scholarship will be held on Saturday at the same hour.

Mary J. Smith and Sara Richards-Jones, of Philadelphia, were the soloists with Pryor's Band at Asbury Park on the 29th and 30th of August and the 5th and 6th of September, respectively. Their singing was well received.

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Opening of Ivan Abramson's Opera Company.

Last Saturday evening the American Theater was over-crowded with an audience assembled to hear "Aida" by the Abramson Opera Company, and according to the reception given to the company by the enthusiastic listeners, the performance was a complete success. Madame Therry, who sang the difficult part of Aida, showed that she is a possessor of a very good dramatic soprano and has an artistic temperament. She was especially fine in the scene with Amneris in the first act, and in the duet with Rhadames in the third act. Miss Strauss (Amneris) is evidently beginning her artistic career, and she has to be congratulated on an excellent voice, which she controls well, though not always sure of the musical part. She has a future in the opera, and I almost forgot to say that she has a beautiful face and figure. The Russian tenor, Michailoff, is an experienced singer and artist. His voice is a high lyric tenor; in fact, a little over a high tenor, because he took the high D, to the great envy of the tenors present. In "Celeste Aida" he was weak, but won the enthusiasm of the audience in the duet and trio in the third act, which he sang artistically, though I would not advise him to improve on Verdi's music and make ornaments on high notes. He was also very good in the last act, in the duet with Amneris. Signor Gravina, who took the part of the priest, Ramfis, is the possessor of a beautiful basso cantante. He is certain to be heard from in the future. As the savage king, Amonasro, Signor Archangelo proved that he is an old-time singer and artist and knows what he is doing. Mr. Oteri, the king and the messenger, did well.

The chorus ought to be larger and study more carefully, especially the women. The dancers were accorded a good reception. On the whole the artists, chorus and orchestra were very good in the two stirring ensembles of the first and second act under the leadership of the well known conductor Merola, who tried his best. The orchestra ought to have a few more strings (violins and cellos). The scenery reminded one of every other opera except "Aida." The audience took an active part in the performance and applauded after every high note, not always in time. The ushers ought to study the operas and show the audience when to applaud. In general, we will say, as the "devil" says in Molnar's play, "good work!"

Monday evening "Carmen" was given by a different set of singers. Every seat in the house was sold, even, as they say on Grand street, all "standing seats" were taken. "Carmen" was given with a better ensemble and better singers than "Aida." A newcomer in this country is the tenor Torre, whose voice and appearance resemble Caruso to a remarkable degree. He sang the part of Don José beautifully, though he was a little nervous in his acting. Duce Merola, as Carmen, sang and played artistically from beginning to the end, though the voice lacks volume. The lady killer, I beg pardon, the bull fighter, Escamilio, Zara, has a fine baritone voice and sings well, but his movements are very stiff. As Michaela, Bertosi sang her part with a beautiful voice and created a sensation. All the others added considerably to the success of the evening. And so did the chorus and orchestra under the able conductor Merola, who leads his forces with temperament. The audience of the gallery, by their exclamations and interruptions, easily suggested Mulberry and Grand streets. In all, great credit must be given to Ivan Abramson for gathering together such a company of fine artists. After listening to "Aida" and "Carmen" I cannot help coming to the conclusion once more that "melody" is an essential element of the opera and that "stimmung" (atmosphere), orchestration and counterpoint of Strauss and Debussy and their followers will not substitute it in any way whatsoever.

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EDITOR-IN-CHIEF

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THIS ISSUE OF THE MUSICAL COURIER will be published twenty-four hours later than usual owing to the Labor Day holiday this week.

It is a popular belief that genius and insanity are closely allied. Max Nordau thinks differently. "The lunatic," he says, "is at least sure of his board and clothes."

It seems to us that there used to be a composer named Meyerbeer. Has any one heard his name mentioned by the Metropolitan or the Manhattan for this season?

THE Cleveland Plain Dealer tells us that a day on the planet Jupiter is equal to 50,000 days on earth. Just think of going to an afternoon piano recital on Jupiter, or spending an evening at the Opera.

WALT WHITMAN, the "good gray poet," was very fond of opera. He wrote on one occasion: "If it had not been for the influence of the opera, I could never have written 'Leaves of Grass.'" That is the most flattering thing ever said about opera.

ZEPPELIN lost his airship and promptly Germany starts to raise several million marks for him as indemnity. An American composer recently lost the manuscript of a new symphony on which he had been working for over a year. What did his grateful country do for him?

It is not generally known that Henry Watterson, the famous editor of the Louisville Courier-Journal, intended at one time to be a piano virtuoso and educated himself for that profession. Later he lost the use of one of his hands, and in consequence was diverted from music to journalism.

MANY a statistician would give his head to know how much American musicians, singers and teachers spent on their trips to Europe this summer. But no matter what they spent, they are coming home fast now to make more money for the next year. No wonder Americans are "welcome" abroad.

THE year 1909 will be remarkable for the number of centenaries to be celebrated, of the births of persons famous in music, science, literature, statesmanship, poetry, etc. The most famous of the group are Chopin, Mendelssohn, Lincoln, Gladstone, Oliver Wendell Holmes, Tennyson, Fitzgerald, Poe and Darwin.

THE Berlin critics, almost to a man, were most uncomplimentary in their reviews of Emperor Wilhelm's performance of Byron's "Sardanapalus," presented last week at the Royal Opera, in Berlin, before a very distinguished assemblage. The critics declared that the spectacle of antique life will hardly prove popular. The production was prepared at immense cost.

An English journal informs the world that "in a recent book of memoirs a new mot of Richard Wagner's on the subject of Schubert's music is quoted. He said that 'Schubert must have possessed a sponge from which music poured out wherever he chose to press it.'" The comparison is excellent, for it enables us to understand why so much water results when certain composers squeeze the sponge of their inspiration.

BROOKLYN now has a \$1,200,000 concert and opera auditorium. Even those who did not want the new building called "Academy of Music" must be proud of their new art edifice. It now will remain to be seen whether the residents of Brooklyn will support the concerts and theatrical performances which are to be given in the music hall and opera house of the building, or whether they will continue to prefer

Manhattan. One thing is assured, and that is the season of grand opera in Brooklyn by the Metropolitan Opera House forces. More than \$70,000 for the fourteen performances has been subscribed. The initial performance takes place Saturday evening, November 14, two days before the opening of the season at the Metropolitan Opera House.

THE friends in this country of the tenor Florencio Constantino will be pleased to know that at a recent performance at Kroll's, in Berlin, this gifted artist, as the Duke in "Rigoletto," set the audience into a fever heat of excitement with his superb singing. Some of the papers asked what it meant to find the Berliners so excited and enthusiastic over old Italian opera. Why, it was Constantino's voice and the artistic treatment of it. That always excites enthusiasm.

JUST watch the progressive members of the National Federation of Musical Clubs. Those who read the notes on another page sent by the press secretary will find that one of the clubs down in Mississippi originated a "Matrons' Contest"; in other words, encouragement to married women who studied piano and continued regular practice after they had taken husbands unto themselves. Mendelssohn's "Spinning Song" and Nevin's "Narcissus" were the works chosen to test the technic of the married ladies.

A CORRESPONDENT from far off Barcelona desires to know the nature of the contract of the Spaniardess, Maria Gay, with the Metropolitan Opera House, being under the impression that she is engaged for three seasons. We are not in a position to clarify on this subject. The Gay contract is one of the inherited contracts descending upon the new management as residuary legatees. At the time it was made it was for three performances of "Carmen" only, and the continuation of the contract depended upon the success of the "Carmen" performances. Such, it seems, it was. It may not be different now.

IN speaking of the fallacious belief current in some circles that an Italian debut is necessary for singers who hope to be successful in America, Henry T. Finck says in the Evening Post:

As a matter of fact, a debut in Italy, successful or otherwise, is a matter of superlative indifference to the rest of the world, which never hears of such a debut, and if it did, would not give it a moment's attention, knowing that criticisms in Italian journals are usually paid for. In New York, too, by the way, favorable criticisms and suppression of censure have become purchasable in some of the daily newspapers; but the proprietors do not seem to mind this in the least.

The last few words of the preceding paragraph are strong ones and they hit hard. THE MUSICAL COURIER is glad to have its assertions corroborated by such a decisive authority in musical journalism as Henry T. Finck.

IN spite of the critical croakings against him and the pathetic prophecies that Tschaikowsky's music would not long survive its composer, his works are looking forward to a busier season than ever this winter. Tschaikowsky's piano concerto is the most popular in the repertory of the pianist, his violin concerto ranks in favor with the imperishable one by Mendelssohn, and there is no song better liked than Tschaikowsky's "Nur wer die Sehnsucht kennt," or no chamber music movement more beloved of players and listeners than the melodious Russian's andante from the string quartet, op. 11. No need to say which symphony leads all others in the number of performances and in universal and unabating popularity. All told, Tschaikowsky seems to hold a safe grip on a reasonable measure of immortality, and his worst composition bids fair to outlast his severest critic by a safe margin.

REFLECTIONS

ON FOREIGN AND DOMESTIC MATTERS.

BY THE EDITOR.

IN THE BLACK FOREST, AUGUST 25, 1908.

HOTHING casts a darker shadow upon our pretended modern civilization than the manner in which it treated its great men, those to whom it must attribute the very character of our boasted intelligence. Probably some of the accentuated subjects will never cease to be quoted, and, indeed, they should be kept constantly before us; and yet had any one predicted, let us say thirty years ago, when we were endeavoring to repent for our treatment of Mozart and of Schubert, that, before the close of the century, even with the treatment of Robert Franz by Germany before us, we should again become guilty of a similar offense, and again in a German country, we would have smiled incredulously and declared it impossible. Yet this is exactly the thing that happened. The world starved another musical genius and only recently. Hugo Wolf, while engaged in penning immortal phrases of music, while establishing once more a credo to the effect that music is an inexhaustible art, had nothing to eat, not sufficient to sustain himself on a sanitary basis. And this happened in German Vienna in the 19th and 20th centuries. The Germans have a great deal to reproach themselves for in their attitude towards music, and while it is all a very handsome thing to erect monuments to Mozart and to Schubert, to Beethoven, to Robert Franz, and no doubt now to Hugo Wolf—all naturally after they had been starved for lack of support by their countrymen—it will not contribute to the glory of the German race to boast, and necessarily thereupon call attention to these deadly facts. Schumann received no proper support in Germany, and there are very few German composers of any consequence who are under any obligations to their own country for what it did for them during their lives. It may be engrossing and attitudinizing on assumption followed by the usual vainglory, to issue dissertations on the greatness of German music, which is, indeed, great. But when we reflect that this is not due to any support on the part of the German nation, which quietly permitted its geniuses to starve, the vainglory should be supplemented by a quiet and resigned reserve. The Germans have no reason for pointing to the sad careers at home of Hector Berlioz and of César Franck. They, the Germans, were much worse; even in our great and glorious New York we cannot get the Germans, of whom we have more than any city of Germany outside of Berlin and Hamburg, to support German opera. The half million and more Germans of Greater New York—about 600,000 with the immediate New Jersey environs—will not keep Richard Wagner before the public—their own Richard Wagner, who also was ostracized from his native country during a part of his life.

Hugo Wolf had a desperate time. A volume of his songs was given to a publisher just to get them out of sight and touch, their presence driving him mad. The literature on the subject is now beginning to filter in among the people, and Germany soon will have enough Hugo Wolf discussion to prepare it to starve another genius. Maybe starvation is the one method to produce genius, at least in music; yet if that were true we ought to have quite a number of great musicians in America.

Dr. Wilhelm Kleefeld has been doing much to place Wolf in the niche he is sure to occupy in musical history, or, let us say, in the history of music, which is better. Kleefeld says that Wolf was the first to compose the complete cycle or volume of lyrics by the same poet as in the Mörike book, the Goethe book, the Spanish Song book and the Italian Song book. These volumes are hardly known—not much in America. The publishers seem determined to keep them on the shelves, although thousands of human souls would find some salve for much woe and unkindness in this world if they could practise the Mörike and the trio—the Spanish and Italian books with their magnificent native color scheme and the power of musical description in them and

enjoy Wolf's genius, which penetrated the mysteries of native rhythm.

Between February and May, 1888, Kleefeld tells us, Wolf wrote the music for forty-four of Mörike's poems, and in two more months he had completed settings for thirty-eight of Goethe's songs, while the whole volume of fifty-one Goethe songs was finished in three and a half months, and the man at times suffered from an inadequacy of food, which Kleefeld does not tell us. During his life, Wolf received for his songs 88 marks—\$22.00 in five years. The publishers refused to advertise them and no one knew that these immortal gems existed. Innumerable crimes are committed against art by the existence, in Europe, of a stupid notion that advertising injures or hurts or damages an artist's standing. How much more could Wolf have accomplished had his songs been known during his lifetime! Here is Richard Strauss receiving 1,000 marks—\$250 for every song he sells, and has any one suffered because Strauss has been advertised? Is it not a gratification to know and feel that a great composer like Strauss receives his due during his life and that he is not starving? And Wagner, living in regal splendor and dying in a palace, all of which was his due—is not that a satisfaction to the human race? Both Richards were superb advertising geniuses and knew exactly how to utilize the *reclame* scientifically—or they had brainy publishers.

Now that Wolf is known, has been advertised—this paper has advertised him the world over—his heirs already have received from the publishers 200,000 marks and the publishers are getting rich.

Another Case.

There is another musical genius in Germany today who has had several mentions in these columns, and he is a pupil of Hugo Wolf. His name is Theodor Streicher, and I have had a number of compositions of his under the test of the ear that show him to be an extraordinarily gifted composer. He controls an enormous sweep of the subject. He is equally powerful in lyric as in epic treatment. He is objective in his manner and unfolds a dramatic conception in a song that places him at times immediately next to the chiefs of lyrical and dramatic composition. One feels the authoritative direction in his motives and their development; he does not hesitate. He has a message. He declares himself. It is splendid in form and in substance, and he fulfills Schumann's maxim to the limit; yes, I say, to the very Schumann limit.

Just to show the readers of this paper how stupid some of our great publishing houses are, I will state that I sought Streicher's works, and, in the beginning, had a difficult time to find them. I did not know who the publisher was. No one knows except a few people in the publishing line. How deadly this publisher's modesty, deadly to the publishers, to the composers to the people and to the art. Here and there Streicher's songs are superficially known—I mean there is a mere superficial knowledge of their being, and a few of his larger forms have been given. To show how this new man works I will herewith give some titles of approved compositions, some of which have had successful hearings:

"Mignon's Exequies" (Goethe's "Wilhelm Meister").
For mixed chorus, children's chorus and concert orchestra.

Four War and Soldiers' Songs. For solo, male chorus and brass and woodwind orchestra.

"Die Schlacht Bei Murten." By Veit Weber. Large male chorus, baritone solo and concert orchestra.

"Chorliedchen." Gerh. Hauptmann's "Die Jungfern vom Bischofsberg." For mixed chorus and large orchestra.

These are merely a few of the larger works of Streicher, who has a symphony ready, but who, unlike a certain composer,

will not announce it until it is prepared to go on the desks for rehearsal. Among song cycles already published are "Des Knaben Wunderhorn"; Twenty solo songs; Six poems by Richard Dehmel, now foremost among the contemporary German pessimist poets; Six groups of Hafiz's songs, etc., etc. And not even are the publishers known, nor do they care whether Streicher's works go out into the world or remain on the shelves. And they call that art or devotion to art. Fudge! It is nothing less than the impossibility of certain beings to assimilate the ordinary code of common sense.

I learn that Streicher resides in Vienna, although I am not sure, as I never have met any one, in all my musical wanderings, who knows him. His pedigree is unknown to me and I hear that he was a pupil of Hugo Wolf. His "Entbietung" indicates that he could not have been any one's pupil in the broad sense. "Tiefsinn" and "Selbstzucht" also are worthy of any lieder creator. "Des Knaben Wunderhorn" consists of thirty songs, many of them extraordinary even in the days of Strauss, Wolf and Reger.

Until the publishers realize that the twentieth century, with its immense apparatus for intercommunication, removes all further excuse for permitting great works to remain on the shelves and get



THEODOR STREICHER.

mouldy, nothing can be done for the composer unless, like Richard Strauss, he does his duty to himself by acquainting the world with the facts. Strauss understands his period, which is just another proof of the breadth of his intellect.

Germaine Arnaud.

During the past year occasional references have appeared in these columns telling of the performances of a young French girl pianist, a Mlle. Germaine Arnaud, a grand prix graduate of the National Conservatory of Music of France. Her successes in France may be understood on the usual grounds of patriotism; but, after all, her triumphs have been in Germany, in Switzerland, in Belgium and other lands. The technical side exempted from discussion, because she is one of those to whom piano technic is a matter of course, she must be ranked with the few pianists who have the soul of the instrument at their command; who can evoke the human element in the play, and whose touch and power of expression through the keyboard are a spiritual gift that comes only out of the nature or through the sense of the artist.

After playing at Homburg recently, as per appended program, she was immediately engaged for

Wiesbaden, Spa and Mannheim, and an Ostend engagement has resulted in a repetition, to take place next month. It might interest the readers of this paper to have the Homburg program reproduced, and it is herewith submitted for that purpose:

Kurhaus zu Homburg v. d. h. (Goldsaal)

Montag, den 24. August, nachmittags 2 Uhr

Konzert

Der Planung: Mme. Mme. Germaine Arnaud

Mme. Mme. Braggett, Contralto Mme. Claude Bell, Cello

Mme. Mme. Dernon & Arnal, Bariton Mme. Schindler, Bass

Mme. Mme. Harry K. Rydberg, Bariton

Programm.

1. a) Prélude
b) Au Soir

2. a) Les baillers vont des fleurs
b) Dilegimile
c) Comme Notes

3. a) Phénomène
b) Scherzo

4. a) Tu lo [sic]
b) Frühlingsnacht

5. a) Danse
b) Impromptu Caprice

6. Die beiden Grenadiere (auf Wunsch)

7. Romance (sans paroles)

8. a) Gefang Beylas
b) Liebliche Wangen
c) Der Soldat

9. a) Chorazoude
b) There little girl, don't cry
c) The Sleepy Little (After (Album of 8 Songs for children) Mme. Braggett)

10. Polonaise

11. Mme. Mme.

12. Konzert-Tafel der Firma Wilhelm Knabe & Co., Stein-Werk des Herrn Blasenbach
13. von Bell & Sohn, Generalvertreter, Frankfort a. M., Stühlerstraße 29 - 31. O

Cintritkarten à 5 Mark auf dem Kurbureau.

Incidentally it may be noticed that Mlle. Arnaud played upon a Knabe grand piano furnished by the Frankfort-on-the-Main agents of the house. American concert grand pianos are known on European concert stages—more than the average American musical person is aware of.

Siegfried Wagner and New York.

It is probable that the negotiations between the Metropolitan Opera House of New York and Siegfried Wagner, which negotiations are designed to have him in New York to conduct a number of performances of his "Bärenheuter," have reached a conclusion satisfactory to both parties. The time at Bayreuth was short during the period of the festival to do all that had been scheduled, but, at least, that basis was reached. The "Parsifal" incident could not be kept in the background, but as the new management of the Metropolitan had no relations whatever with the rape of that work, and as it could not be associated with the scheme—claimed to have been for art purely when, on its face, it was a mere money making speculation—there were no difficulties encountered because of "Parsifal." There is much to be thought of in connection with Siegfried Wagner's appearance at the Metropolitan—more than the surface indicates.

Hans Richter.

It was on August 25, 1868, that Richard Wagner asked the management of the opera at Munich to appoint a young man as chorus director, and his wish was, on that very day, complied with. Hans Richter was his name, and it is a bigger name today. He is in the Bavarian woods on his annual vacation, and, together with hosts of friends, is celebrating his fortieth anniversary of active Wagnerian and other musical life.

He is to conduct a series of Wagner operas at the Czech Theater, Prague, shortly, the works to be "Tannhäuser," "Lohengrin" and "Tristan."

At the Exposition Concert Hall of the same city

Gustav Mahler will produce for the first time his new symphony; this also will take place shortly.

Goethe in Esperanto.

At the International Esperanto Congress, held this month in Dresden, Goethe's "Iphigenies" were produced in the Esperanto tongue at the Royal Opera House. Schuch had arranged incidental music from the Gluck scores and conducted the music himself and the performances aroused intense enthusiasm, Dr. Zamenhof, the Jewish scholar and founder of the new universal language, being present and frequently greeted with the call *vivo Zamenhof—Esperanto style*. The translation from Goethe into Esperanto was the work of the doctor himself. Here is a sample:

Es fürdie die älter
Das Menschengetöcht
Sie halten die Herrlichkeit
In ewigen Händen
Und können sie branden
Wie's ihnen gefällt.

Ho, gente de homoj,
Vi tenu la dioj,
Car ili rogodon
Eterne posedas
Kaj povas gin uzi
Lau sia bontrovo.

No effort is being made by the Esperantists to force the issue of Esperanto either through legislation or pressure; it is a question of inducing intellectual people to seek the medium through which a common basis of literary intercourse can be accomplished. A general acceptance of Esperanto would mean one language for all international congresses, for Hague or other conferences, and for musicians—which certainly would be a godsend. There now are fifty-three publications in various countries in the interest of Esperanto. Imagine a rehearsal of a symphony orchestra in the Esperanto style.

Protest.

A protest was recently lodged with the Paris correspondent of this paper by an opera singer against the exposé printed in these columns of the general music conditions of Europe, and particularly against the prevailing custom of paying little or nothing for the services of an artistic nature. It was stated, in this protest, that our publication of these facts acted as an injury to the very people we were endeavoring, in other directions, to advise and assist, and that, consequently, no such articles should be disseminated, especially in such a widely read journal as THE MUSICAL COURIER, which circulates in every direction.

No doubt there is some ground for such a view, which has, however, been under consideration by us for a long period. It has simply been a question with us whether the facts should be placed on exhibition or whether it would help if nothing on the subject be said at all.

What would be the effect upon musical life if the United States were to follow the European custom by paying little or nothing to musical artists?

The first thing that would naturally happen would be a thinning out of the profession, for if it did not have the pecuniary support of North and South America (the latter countries being very active in the field now) the musical profession would offer so little sustenance that thousands of persons now seeking it would be led into paths for which nature has more graciously adapted them. This is proved by the fact that there are so few really competent players and singers and so many mediocre ones offering themselves all the time in Europe for little or nothing, and constituting that competing element which prevents the worthy ones from insisting upon a proper financial support. This is an inevitable conclusion. Is any more argument required?

But more proof can be furnished. Our articles are giving confidence to musicians and are impelling them to do justice to themselves by demanding a proper recognition for artistic services. There is much more practical agitation among musicians since these articles have been published, and leth-



OPERA HOUSE, CARLSRUHE.

argy has been supplanted, in many instances, by this stimulated action. It is the application of the practical laws of life and life's economy that has been neglected by the musical profession, and by illustrating the facts as they prevail all over, we have given the artists new views and furnished them with vigorous ideas intended for their actual progress and their substantial development. Since the publication of this series of essays on musical life, hundreds, yes, thousands, of good musicians have reached the determination not to waste their days and years on fruitless efforts by offering their services free of charge. Numerous cases of that nature have come before us. The musician is beginning to feel that he does, after all, belong to an important profession and that that profession deserves the same recognition of etiquette which all professions insist upon, and that one of the first rules is not to give gratis such services as the professional must ask pay for in order to live.

Observe the case of Dr. Lasker and Dr. Tarrasch in this International Chess Contest for the world's mastery. Dr. Lasker is a professional chess player; Dr. Tarrasch is a practising physician at Nürnberg. The contest could not be brought to a head because Dr. Lasker insisted upon payment for the work he was expected to do in the chess arena. Dr. Tarrasch continued to waive payment. At last the city of Munich decided that such a contest would not only be an attraction, but that a professional artist was within his rights in insisting upon pay, and it subsidized the play by appropriating 4,000 marks to Dr. Lasker. The contest is on now. Dr. Lasker was absolutely doing his duty to the profession of chess players. Had he accepted the usual offer of mere hospitality he would have inflicted great injury upon the future development of the great game and the finest chess talents might have given up all hopes of ever earning a living, even in that attractive and fascinating game. They might have become musicians and played pianos instead of pawns, or bassoons in place of bishops; instead of queens, quartets. Just think of the favor Dr. Lasker bestowed upon the musician by adhering to professional etiquette.

Another point: The musicians, the composers, singers and players, can, with the aid of our articles, prove to the European friends how vast the difference is between the treatment of the whole musical question by America and by Europe. There is much assistance offered to the artist who insists upon his rights—great and invaluable moral assistance, through these articles, for they are intended to lift the musician into a more poetic view of practical life.

And, again, the articles have the tremendous value of telling the truth. If that hurts—well, that must be endured. Great as a fact is, the Truth is

still greater and more powerful, and we should only be grateful for getting it, for having it told. It removes illusions, or helps to remove illusions, that might wreck us if we were to continue in them. To get at the Truth should be the very first effort of every artist; in fact, the two things are identical when they are in exact juxtaposition, for the Truth is always the Truth, and the relations of the artist to it must harmonize if he or she is to succeed. To write the Truth is grateful; to operate under it is both grateful and graceful—that is, artistic. So, then, let us all pull together and go forward telling the Truth. That will make the atmosphere pure and give the artist the opportunity he or she wants to develop under—if he or she is an artist, of course.

Personals.

Van Dyke, the tenor, last week purchased the Turgeneff villa at Baden-Baden and will make that delightful place the family residence.

Wm. C. Carl has been in the Tyrol and now is in Italy.

George Hamlin, the tenor, has been in Munich, attending the Wagner cycle. Had the American patrons remained at home the cycle would have been a financial fiasco.

Wm. Knabe is at the Hotel Adlon, Berlin, this week.

Col. J. H. Mapleson is taking the waters at Harrowgate.

The appearance in October of Frau Schumann-Heink in the large cities of Germany is awaited with great interest. There is no singer on the active list in Germany today with the artistic achievements of this artist, who, in her prime, is one of the great factors of lyric and dramatic action in opera and song.

Gabrilowitsch, the piano virtuoso, has been enjoying his vacation in a manner that may bring additional surprises to his audiences in the United States this fall and winter.

Elsie Playfair, the violinist, has been on a vacation at Baden-Baden.

EYES that observe and brains that reason are certain to see some analogy between the sheath gown and the fashions that will prevail at the Metropolitan Opera House this winter. This statement is calculated to provoke serious musicians, who abhor anything so frivolous as dressmaking, but many of us are aware that the majority of people in the orchestra stalls are as much interested in the gowns of their neighbors, and more particularly of their more remote neighbors in the Gilded Horse-shoe, as in the great singers and the performances.

SOMEBODY asks: "What do music critics do in summer?" What does a bat do in the daytime?

COLUMBUS.

COLUMBUS, Ohio, September 4, 1908.

Mrs. Thomas Humphreys, soprano, has been chosen to succeed Hedwig Theobald in the King Avenue Church Quartet. Miss Theobald goes to Athens to teach in Ohio University, and Mrs. Humphreys goes over from St. Paul's Episcopal Church, where she was a member last year, under Willis C. Bowland, director.

There will be a number of changes in the Columbus church choirs this season, as the singers are shifting about some. There are no probable changes among the organists. Among the prominent organists are Mrs. Wilbur Thoburn Mills, at Broad Street M. E. Church; Herman Elclig, at First Congregational Church; Thomas S. Callis, at King Avenue Methodist Church; Jessie Crane, at Wesley Chapel; Mrs. Arthur D. Wolfe, at Third Avenue; Minnie Reiter, at German Methodist; Bertha Young, at Broad Street Presbyterian; Karl Hoenig, at Trinity; William Bebb, at St. Paul's Episcopal; Edith May Miller, at Madison Avenue; Mrs. Jacob A. Shawan, at First Methodist Church.

Marie Hertenstein starts Sunday for New York, from whence she sails for Germany Tuesday. Miss Hertenstein, after three years' of study in the Vienna School, and a year at home studying and teaching, returns to Germany for several more years of study. She contemplates studying with some eminent concert artist. Columbus expects much of Miss Hertenstein.

The addition of another experienced teacher of piano to the list of resident teachers, in the person of Lucile Pollard Carroll, is one of the pleasant recent events to chronicle. Mrs. Carroll was a pupil of the Cincinnati Conservatory, from which she was graduated, afterward spending two years in Berlin, under the instruction of Moritz Moszkowski.

Isabel Hauser, the pianist, spent a few days in Columbus visiting her sister, Mrs. Frances Hauser Mooney, and other friends.

ELLA MAY SMITH.

Hamlin to Open His Season October 11.

George Hamlin is to open his season under Loudon Charlton's direction with a New York recital at Carnegie Hall, Sunday afternoon, October 11. The tenor has been spending the summer in Europe. In a recent letter he says:

"We spent a delightful week in Munich, attending the Mozart operas under the direction of Felix Mottl. They were finely done in the beautiful little Residenz Theater—a perfect house for Mozart. We then went to Lucerne for three days with Claude Cunningham, his wife, and Mrs. Rider-Kelsey.

"I have been twice to the vaudeville show in Frankfurt, and have seen a wonderful family of Jap jugglers and a performing ape that put the average human being to shame on the score of intelligence. So, you see, I am neglecting no phase of the life artistic."

Charlton Booking Flonzaley Quartet.

The return of the Flonzaley Quartet deserves a place among the important announcements for the musical season just opening. The Flonzaleys have won a unique position among chamber music organizations of the world—being the only one devoting itself exclusively to ensemble work the year around—and their American following is rapidly equaling their European clientele. Three concerts will be given in New York and three in Boston, while an extended tour of the Middle West will be made under the direction of Loudon Charlton.

Spiering's European Bookings.

Theodore Spiering, the well known violinist, who comes to America in January under Loudon Charlton's direction, has been spending the summer in Heppenheim, Germany. He has now returned to Berlin to resume his duties as principal instructor at the Conservatory. His first concert of the season will be in Dresden, October 11, when he will bring out a new sonata by Hugo Kann, and dedicated to him. Subsequent engagements will be filled in Leipzig, Berlin, Munich, Frankfurt, Eisenach, Vienna (with Godowsky), Barmen, Coblenz, Cologne and other European cities.

Francis Rogers at Newport, Lenox and Bar Harbor.

Francis Rogers will soon return to New York after a summer that has been not only enjoyable, but decidedly successful. In Newport the baritone recently filled three engagements, and two in Bar Harbor, while in Lenox and other well known resorts he has arranged to appear in recital. Mr. Rogers will continue under the direction of Loudon Charlton. His annual New York recital is booked for Tuesday afternoon, November 24, at Mendelssohn Hall.

News of Musicians From Far and Near.

Georgia Stirling, president of the Alabama Music Teachers' Association, has been busy through much of the summer, teaching and playing the violin. August 19 she played at an organ recital given by Edwin Lyles Taylor, a Joseffy and Heinroth pupil. The Stirling cottage on Mobile Bay is still unoccupied. Miss Stirling, by her gentleness and womanly tact, greatly endeared herself to all who had to do with her during the Southern Music Teachers' meeting in June.

■ ■ ■

Edward G. Powell, bass and teacher, resumed his place in the choir of Central Baptist Church, New York, September 6. He has had several pupils from the South, Mrs. Robert Tallaferro and Miss Nell Finney, both of Gadsden, Ala., making such progress that Mr. Powell felt happy over the results obtained.

■ ■ ■

Dr. J. Christopher Marks has issued an elegant announcement, engraved with Latin motto, "Prisca Fides," in gold. He makes a specialty of coaching singers. His studio is at 3 East Forty-fifth street, New York. Dr. Marks resumes his teaching September 15.

■ ■ ■

Katheryne A. Lee's pupils played exceptionally well at her concert and reception at Norwich, N. Y., August 28. Solos, duets, trios, and one quartet, all piano numbers, showed she has marked ability as a teacher. Kathleen Lynch, a brilliant soprano, and Florence Debhold, contralto, with a soulful voice, rendered special artistic assistance, and the affair was in every way most successful.

■ ■ ■

Virgil McKinley, an instructor at the college at Troy, Ala., has a fine baritone voice. He passed the summer in New York, studying with Miss Bernetta. Mr. McKinley will return to the metropolis next June to continue his vocal lessons with Miss Bernetta and also enter upon a course of various branches at Columbia.

Carl en Route From Visit With Guilmant.

William C. Carl is en route home from his visit with Alexandre Guilmant, and will be in town after October 1 to receive pupils and arrange hours for the season at the Guilmant Organ School, scheduled to begin October 12.

The new catalogue, which has been fully reviewed in THE MUSICAL COURIER, is the most complete and comprehensive of any heretofore issued. The plan of study is such that a student may receive the ground work and fundamental training indispensable for all future work. Mr. Carl has been traveling in company with Warren R. Heden, warden of the American Guild of Organists, one of the examiners at the school. Several conservatoires have been visited, notably in Venice and Vienna. The enrollment already is large, and the season bids fair to be one of unusual activity for this successful institution.

Hopkinson Recital for Baltimore Charity.

Dr. B. Merrill Hopkinson, the baritone from Baltimore, Md., did not forget his city nor the poor of his city, while enjoying his vacation at Prout's Neck, Me. Wednesday evening, August 12, Dr. Hopkinson, assisted at the piano by Mrs. Henry Franklin, gave a song recital at the Cheekley for the benefit of the Children's Fresh Air Fund, of Baltimore. Dr. Hopkinson's program included: Recitative and aria from "The Seasons," Haydn; "Ich Stand im Dunklen," Clara Schumann; "Liebeslied," Helmund; "Don Juan," Tschaikowsky; "Heimliche Aufforderung," Strauss; Cycle from Tennyson's "Maud," setting by Somerville; "Lydia," Lang; "The Mad Dog," from "The Vicar of Wakefield," Lehmann. Dr. Hopkinson will return to his various duties in the Monumental City this week.

Five Sulli Pupils Engaged for Manhattan Chorus.

Five pupils of Giorgio Sulli, who attended the voice trials at the Manhattan Opera House, were accepted for the chorus. The announcement in THE MUSICAL COURIER last week that these singers were engaged for the Metropolitan Opera House chorus was an unintentional error. The Sulli pupils applied only to the Manhattan Opera House, and were at once accepted, to become members of the fine large chorus of carefully chosen American singers.

Berta Grosse-Thomason in Capri.

Berta Grosse-Thomason, the pianist and head of the Grosse-Thomason Piano School, in Brooklyn, is concluding a delightful European vacation on the Island of Capri. Early in the summer, Madame Thomason and a company of friends made a tour of Spain and Italy. She expects to return to her duties in this country the end of the month.

Hermann Klein Back in New York.

After ten weeks abroad Hermann Klein returned to New York Saturday on the steamer *Lucania*, of the Cunard line. Mr. Klein said that many in London and Paris were interested in the series of Sunday afternoon concerts to be

given under his direction this season. The concerts will begin at the new German Theater October 4 and continue for thirty weeks. The principal string quartets, many of the visiting pianists and violinists have been engaged to appear at the Klein concerts, together with some of the prominent singers. Programs and other details will be announced later. Mr. Klein will resume his vocal teaching at his residence later in the month.

Birmingham.

BIRMINGHAM, Ala., September 4, 1908.

With the "R's" and the "oysters" our musicians and teachers are returning from their outings and vacations and preparing for the beginning of the season's work, which at the present outlook promises well.

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Glen O. Friermood, baritone and teacher of singing, has reopened his studio, 23 Watts Building, after an absence of several weeks in the North.

■ ■ ■

Mary E. Young, teacher of piano at the Allen School, has just returned from an extended trip through the "Lake region." Miss Young spent two weeks in work with Mrs. Crosby Adams, so well known among teachers and musicians in Chicago.

■ ■ ■

Mrs. Oscar Gladden, the soprano soloist at the Highland Presbyterian Church, is again at home after a two months' stay with her parents, Mr. and Mrs. Lyman Gage, at their summer home near Cincinnati.

■ ■ ■

Mrs. M. L. Mooring, organist of the Highland Presbyterian Church, spent several weeks at Monteagle, Tenn. She has just returned.

■ ■ ■

Marie Kern-Mullen, teacher-contralto, left last week for several weeks' rest in the East. She will return the last of this month and resume her usual work.

■ ■ ■

Carolyn Lum-Cole is in New York for a few weeks for both recreation and study. Mrs. Cole is a capable teacher of voice culture, and is solo soprano at the South Side Baptist Church.

■ ■ ■

William Gussen and his wife, Edna Gockel-Gussen, the efficient directors of the Birmingham Conservatory, are offering for this season three scholarships, two in piano and one in violin. This well known school of music is entering upon the thirteenth year of its work.

■ ■ ■

Daisy Woodruff Rowley, the head of the Academy of Music, has just issued an attractive folder in connection with the work of this school, which she has for years so successfully directed.

■ ■ ■

Choirs are forming in anticipation of the opening of the season, October 1. Many prominent singers and organists already are engaged. More anent this later.

L.

Godard Recital in Bucksport.

BUCKSPORT, Me., September 6, 1908.

Enrichetta Godard, who was a leading soprano at La Scala, Milan, when Gatti-Casazza was director there, gave a song recital at Emery Hall, Saturday evening, assisted by Alfred Devoto, of Boston, accompanist. Madame Godard's program included the berceuse from Benjamin Godard's "Jocelyn"; arias from "La Tosca," "La Traviata" and "Faust," and songs by Rogers, Zardo and August Mignoni. The large audience was made up of visitors from many cities. The singer, who will return to Italy in October or November, is the wife of John Quincy Wood, of Bucksport.

Frank King Clark Pupil Here.

Florence Holtzman-Weymouth, of Washington, D. C., who has been studying in Paris with Frank King Clark, was among the arrivals from Europe last week. Mrs. Weymouth was accompanied by her husband. They are now at Mr. Weymouth's camp in the Adirondacks. Mrs. Holtzman-Weymouth has sung abroad in opera and has had fine success. After a visit in this country the singer will return to France, where she expects to fill other engagements.

Kelsey and Cunningham in Switzerland.

Corinne Rider-Kelsey, who is now in the prima donna ranks, was traveling in Switzerland ten days ago. Claude Cunningham, the baritone, and Mrs. Cunningham were in Mrs. Kelsey's party. Both American singers have had a delightful summer. Mrs. Kelsey will not return until November to begin her season under the management of Henry Wolfsohn.

Peter Lordmann, the basso, who made a success at Kroll's Opera (Berlin) this summer, has been engaged for the Berlin Royal Opera, beginning 1912.

OBITUARY.**Ernest Kruschwitz.**

Ernest Kruschwitz, one of the first violins with the Theodore Thomas Orchestra, died at the Passavant Hospital, Chicago, on August 30, from the effects of an operation for appendicitis. Mr. Kruschwitz was a native of Rossbach, Bohemia, and had been associated with the orchestra since 1893.

Winnipeg Musician to Marry.

Rudolph Franz Otto, one of the leading vocal teachers of Winnipeg, Manitoba, will be married Monday, September 14, to Carrie Louisa Eddy, a daughter of Mr. and Mrs. William Henry Eddy, of Winthrop, Ia. Mr. Otto is now in Chicago. After the nuptials next Monday he will take his bride to Winnipeg, where he will resume his musical activities. Mr. Otto recently spent a term abroad, studying in Berlin.

Leave to Sail for America September 16.

In a letter received by her managers yesterday, Madame Calvé announces that she will sail for New York from Cherbourg Wednesday, September 16, on the steamer *Kronprinzessin Cecilie*. The concert tour of the great French prima donna, under the management of John Cort and Louis Blumenberg, will open October 9.

Nichols At Sound Beach.

John W. Nichols was tenor soloist at a concert which was given under the auspices of the Sound Beach (Conn.) Golf and Country Club on August 21. "The Persian Garden," by Lehmann, was given. The other artists were Viola Campbell, Grace Demarest, Charles H. Harding and Ernest Hunter.

Sousa to Open His Season at Hippodrome.

Sunday evening, September 27, Sousa will open his regular season with a concert at the Hippodrome. The band will then inaugurate its thirty-third semi-annual tour. The program of novelties will include Sousa's latest march, "The Fairest of the Fair."

Mariner in Maine and New York.

Frederic Mariner, the pianist and teacher, divided his summer between his New York studios, 37 West Ninety-second street, and Maine. Mr. Mariner is now in Bucksport, in the Pine Tree State. He will return to Manhattan September 25 and resume his teaching.

Myrtle Elvyn at Home Again.

Myrtle Elvyn, the beautiful young American pianist, has returned to her home in Chicago after a summer spent in Northern Wisconsin. Miss Elvyn is now at work getting ready for the opening of her second season in America, which will begin in Milwaukee, Wis., on October 27.

Modern Musical Comedy.

"Now, here," said the proprietor of the musical comedy. "What is it?" inquired the stage manager. "Last night you gave the last act first. Probably nobody noticed it, but it shows lack of system. Don't let this occur again."—Washington Herald.

The Benefit of Vaccination.

Maud—But do you believe in vaccination? Bessie—Rather. It kept my sister from playing the piano for nearly a week.—Philadelphia Inquirer.

Lemare Tour Under Charlton's Management.

Edwin H. Lemare, the English organist, has been secured by Loudon Charlton for an American tour, beginning January 1.

Hope in Hades.

Assistant in Hades: "What shall we do with the latest arrival, sir? Put him on the grill?" Old Nick: "Who is he?"

Assistant: "An American composer."

Old Nick (grimly): "He's used to being roasted. Make him slide down hill on the business end of a mammoth razor. That's the only thing they haven't done to him on earth."

The Berlin Royal Opera opened its 1908-09 season with "Tristan and Isolde," and on September 1 performed Taglioni's old ballet, "Sardanapalus," newly arranged as a "historical pantomime." The famous Professor Delitsch supervised the costumes, decorations, etc., of the production.



CHICAGO, Ill., September 5, 1908.

The trustees of the Theodore Thomas Orchestra announce the opening dates of the eighteenth season as October 16 and 17. The orchestra will consist of eighty-seven players, with practically the same personnel as last year. The soloists engaged include the following: Vocal—Johanna Gadski and Marie Rappold; piano—Katharine Goodson, Fannie Bloomfield Zeisler, Ernest Schelling, Ernesto Consolo, Emil Sauer and Paderevski; violin—Mischa Elman, Albert Spalding, Alexandre Petschnikoff, Leopold Kramer and Ludwig Becker; violoncello—Bruno Steindl; organ—Wilhelm Middelschulte; harp—Enrico Tramonti.

The Chicago public will have an opportunity this season of listening to a series of concerts to be given by a new organization, composed of five members of the woodwind section of the Theodore Thomas Orchestra, and to be known as the Chicago Woodwind Choir. The personnel is as follows: Alfred Barthel, oboe; Alfred Quensel, flute; Joseph Schreurs, clarinet; Richard Krueger, bassoon, and Leopold de Mare, horn. Two concerts will be given downtown, besides two at Oak Park, under the auspices of the Oak Park Chamber Music Association. Some very interesting compositions, not generally known to the ordinary concert patron, will be heard at those concerts.

Two new members of the Theodore Thomas Orchestra are Jaroslav Inskra, bass viol, from the Pittsburgh Orchestra, and Richard Krueger, first bassoon, from the Philadelphia Orchestra.

Mrs. Theodore Worcester has some interesting concert engagements for this season, including several bookings for her Russian recital program. Ora Zenith Tripp will be Mrs. Worcester's representative and manager for this season.

E. M. Latimer, critic on the Chicago Journal, will write the program annotations for the Oak Park Chamber Music Association.

Agnes Lapham has returned from her home in Kansas and will resume teaching about September 14. The pros-



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HUGO HEERMANN, the world renowned Violinist and Instructor of Germany, will continue to direct the violin department.

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pects are very bright this season for this talented pianist, who will be heard in concert and recital.

Mrs. Willard S. Bracken, one of the directors of the Cosmopolitan School of Music, has just returned from the country, where she has been since early in July. Mrs. Bracken, who is a disciple of the Pauline Viardot-Garcia method will resume her teaching at the school on September 14.

Clarence Dickinson is expected back from Europe on September 9.

The new catalogue of the Cosmopolitan School of Music and Dramatic Art is a very attractive and well gotten up statement of the plans and ideals of this worthy institution. The principal members of the faculty are as follows: Piano—Victor Heinze, Katharine Howard, Frederick Morley, Bessie Hughes, Harold Henry, May D. Laukert; vocal—L. A. Torrens, Mrs. Willard S. Bracken, Shirley Gundell, Marion Green, Charles Sindlinger, Jennie Thatcher Beach, William Carver Williams, Jessie Lynde Hopkins, Mrs. L. A. Torrens, Harriet A. Case, Hanna Butler, and Richard J. Davis; violin—Leopold Kramer, Franz Esser, and Fritz Itte; violoncello—Day Williams; harp—Enrico Tramonti; organ—Clarence Dickinson and Palmer Christian; elocution—Lulu Tyler Gates; public school music—Margaret Salisbury; harmony and composition—Clarence Dickinson; ear training, Mrs. Frederick Morley; history of music—Tina Mae Haines; art lecture course—Helen A. S. Dickinson. Incorporated under the laws of the State of Illinois, with the sole aim of stimulating and promoting a desire for the highest form of education possible in these branches of art, the Cosmopolitan School invites the consideration of those interested to a unique organization, whose principal endeavors are devoted to advancing the welfare of its patrons in every particular. The stock of the corporation is held by members of the school faculty, and a glance at the list of instructors should convince any one who is at all acquainted with professional reputations that the ethical and educational standards of the institution cannot fail to be the highest. Special mention is due the dramatic department under the direction of Donald Robertson. During the past season Mr. Robertson has established a most remarkable record in Chicago and the vicinity, presenting with his company of players a more extensive repertory of standard plays than has ever been given in a single season. Mr. Robertson's company is recruited largely from the graduates of his classes in the Cosmopolitan School.

Mae Allport, one of Chicago's most sterling musicians and competent teachers of piano, will open her studio about the middle of September. Miss Allport has been away in the country, up in Wisconsin, enjoying a needed rest and change of scene.

Regina Watson, who has been spending the summer at "Pine Lodge," Holland, Mich., will return in time to resume teaching about the middle of September. Mrs. Watson will probably arrange for the formal debut, early in the season, of her very talented pupil, Paula Schramm, in conjunction with the orchestra.

ing this month and early in October. Miss Westervelt will receive a limited number of pupils at her studio in the Fine Arts Building.

Harold Henry has just returned from Quebec, Canada, where he gave some few recitals, besides enjoying a vacation.

The new catalogue of the Metropolitan Conservatory of Music, under the direction of Harry Dimond and William H. Eis, announces that the growth of the school and the demands of its many patrons have necessitated the adding of other branches to the violin and piano departments with which the school was originally founded. The faculty for the year embraces, besides Mr. Dimond and Mr. Eis, both teachers in the violin department, the following teachers: In the piano department—Gustav Birn, Effie Haarvig, Fritjof Larson, George Knacksted, Matilda Lewin and Ulises Sanbrina; in vocal—J. H. Chapman, Clara Jensen and Anetta Bowden; in theory—Hilding Anderson. The assistant teachers in the violin department are Albert Green, Harry Linden and M. Ross Caldwell.

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The new catalogue of the Walter Spry Piano School is an exquisite work of art, quite in harmony with the refinement of nature one associates with Mr. Spry. It is the fourth annual catalogue, and announces the faculty as follows: Walter Spry, director; Wilmot Lamont, Mary H. Carroll, Jessie E. Sage and Alta Tomlinson. The salient feature of this school is that it is exclusively a piano school employing as foundational work the Faelten System, which is under the supervision of Mr. Lamont. Mr. Spry, who has entire charge of the advanced classes, will have the assistance of Miss Carroll, who is a splendid musician and exceptionally competent teacher. In the new ensemble department which has been added to the school curriculum, Miss Carroll will also be in charge. It has always been the desire of the director to have an ensemble branch commensurate with the high ideals of the piano branch and this season may see his ideals realized.

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BROOKLYN MUSICAL NEWS.

BROOKLYN, September 8, 1908.

Cards have been issued by the directors of the new Academy of Music for a formal inspection of the building, September 16, from 3 to 10 p. m. R. Huntington Woodman will give a recital on the organ in the music hall from 4 to 6, and in the evening there will be a concert in the opera house of the building by the Twenty-third Regiment Band. The new Academy, as before told in THE MUSICAL COURIER, cost more than \$1,200,000. The handsome building, of stucco brick and terra cotta, is located on Lafayette avenue, St. Felix street and Ashland place. It has entrances on the three streets, and is conveniently reached by a half dozen car lines, two elevated roads and the Brooklyn Subway.

Madame Schumann-Heink will have the honor to give the first recital in the new Academy, under the auspices of the Brooklyn Institute of Arts and Sciences. Thursday evening, October 1, is the date set for her appearance, and no doubt the members of the Institute and Brooklyn society generally will turn the night into a gala occasion.

The Master School of Music (vocal department) will hold free voice trials October 15 and 16. The school will reopen for the autumn term October 19. Adele Laeis Baldwin, teacher of English diction, and Eugen Haile, chorus master and accompanist, are the new members of the faculty. Madame Jaeger, formerly directress of the Metropolitan Opera School, is the head teacher of vocal instruction; Melanie Guttman-Rice is first assistant to Madame Jaeger. Pedro G. Guetary is teacher of bel canto. Other members of the faculty are: Bertha Furgau, German language; Mlle. Charvet, French; Eduardo Petri, Italian; Dr. Gerrit Smith, theory; Henry T. Finck, lecturer on the history of music; A. L. Cordoba, teacher of fencing.

Madame Sembrich and David Bispham are among the members of the visiting jury of musicians. The school accepts special students, and will also have an evening course for those unable to attend the regular day sessions. For catalogue and other information address the business manager, Richard Ewers, 108 Montague street, Brooklyn.

Many, rather most, of the Brooklyn music teachers are still absent from town; some are abroad and others traveling in their own country, or are at their country homes. Next week a number of the private studios will reopen, but it will be several weeks more before the real teaching begins. Long vacations are the rule in Brooklyn.

It is reported that the collections of musical pictures, busts of musicians, bas reliefs, etc., in the studios of Rebekah Crawford, on Joralemon street, may be sold this autumn. Miss Crawford has devoted thirty-five years to collecting her treasures. The frieze in the main studio is formed of pen and ink sketches by Blashfield of the great music masters, from Palestrina to Wagner. Besides a small portrait of each composer, as he looked in maturity, each picture has a view of the original as he appeared in childhood, with some characteristic feature of the boyhood days. Friends of Miss Crawford residing in Manhattan are hoping that the collection will ultimately go to the Metropolitan Museum of Art, whereas loyal Brooklynites want the Brooklyn Institute Museum, up near Prospect Park, to have the musical treasures and curios.

Arthur Claassen, musical director of the Brooklyn Arion, arrived home from Europe this week.

Prof. Franklin W. Hooper, director of the Brooklyn Institute, returned last week after a restful vacation at

"Hampshire Hall," the country home of the Hoopers, at Walpole, N. H.

The new offices of the Brooklyn Institute of Arts and Sciences are now open in the new Academy of Music, entrance on St. Felix street.

Clarence Eddy, the noted organist, who has divided his summer between country and town, will give an organ recital the end of October at the Tompkins Avenue Congregational Church, where Mr. Eddy is the official organist and musical director.

Alexander Rihm, pianist, and Mrs. Rihm, soprano, have opened their studio-residence, 100 Rodney street. Both are teachers with a growing clientele.

As announced in THE MUSICAL COURIER last spring, the Metropolitan Opera House Company will give fourteen performances of grand opera at the new Brooklyn Academy of Music this season. The first presentation will take place Saturday evening, November 14, and thus the opening night of the grand opera season will be allotted to Brooklyn. The season at the Metropolitan Opera House, in Manhattan, begins Monday evening, November 16.

E. L. T.

David Bispham to Open the New York Season.

Again, it is David Bispham who is to open the New York concert season. Sunday afternoon, October 4, Mr. Bispham will appear at Carnegie Hall in a recital program made up exclusively of songs in the English language by classic, modern and American composers. The baritone will devote his entire season to concertizing under the direction of Loudon Charlton, his tour embracing the principal cities of the country. In New York he will be heard in a variety of programs, not the least interesting of which will be that including a performance of "Adelaide," Bispham's own adaptation of a one act play based on an episode in the life of Beethoven. "Adelaide" was recently given with pronounced success in Bar Harbor. A series of special matinees at the Stuyvesant Theater is contemplated.

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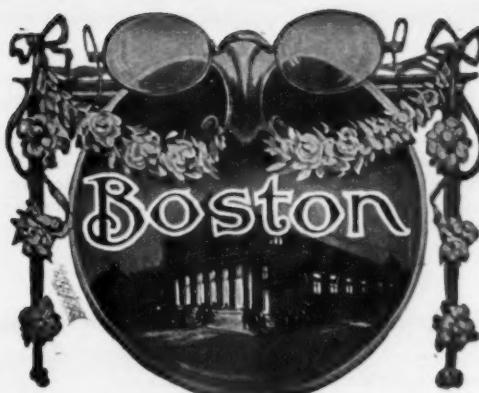
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HOTEL NOTTINGHAM,
BOSTON, MASS., September 5, 1908.

The first "German Day" ever observed at Clinton, Mass., took place on August 29, when the visiting Germans were honored with a reception, followed by singing of German songs in the open air. There was a regular program of attractive music carried out, the first number being a mass chorus, in which three singing societies took part. There were many visitors of note present.

August 28 Jessie Davis was an attractive figure at the final musicale given on the North Shore by Mrs. Hall McAllister, when Willy Hess, the distinguished violinist, and Francis Rogers, baritone, were the artists furnishing perhaps the most brilliant recital of the series. Miss Davis officiated at the piano at another attractive musicale given at York Harbor, early in the season, then took a trip to Lake Champlain and on to the Canadian woods, where she recuperated for a full month. Other musical affairs assisted in by Miss Davis included five concerts of the

Knoxville (Tenn.) Festival, at which she was heard in both solos and accompanying, and met with notable success. Earlier in the season a musicale with Madame Homer was one of Miss Davis' brilliant successes, and a private musical affair at Manchester, Mass., was another which won its share. This young musician's personality and ability make a harmonious combination, and win accordingly, for she is one of the busiest of the busy people during each season. Miss Davis opens her new residence studio at 289 Newbury street on September 21.

Nina Fletcher, the violinist, owns a beautiful Amati instrument, which she is said to be especially fond of, showing it to her musical confrères with enthusiasm. Her coaching with M. Brön, while in Paris, has, she declares, seemed to rob her of all nervousness. These interesting musicians have been "rubbing up" on Fauré and Debussy music during the summer, and Miss Fletcher feels that Brön has wonderful ability, and that her work with him has been of great value to her. The return to America of this young musician is looked forward to by all who have heard her play, besides the big public that wishes to hear her.

Henry Savage's "Merry Widow" was welcomed in Boston at the Tremont Theater as it was expected to be, yet it was the general belief that no musical play, however attractive, could draw very large audiences so late in August, as so many people were just then taking their vacations. But never has an operetta, even of Savage's, received such stormy recognition. It has delighted all kinds of people, musical and otherwise, for the story is prettily conceived, and the music and business most charmingly appropriate. In fact, the music is by all considered the very best of its kind.

Riccardo Lucchesi, although a member of Boston's musical fraternity but little more than a year, endeared him

self to many by his affability, besides being a thoroughly musical man. His connection with the New England Conservatory as a member of its faculty and his private work have already established Signor Lucchesi in the East. It is generally known that he assumes charge of the vocal department at the Von Stein Academy, of Los Angeles, Cal., early this fall. Signor Lucchesi's health suffered in the rigorous New England climate, hence his desire to make the change to a warmer one. The San Francisco disaster was the cause of this musician's locating in Boston, and there are many regrets that he cannot remain longer in the East.

Carl Sobeski, who has been sojourning in the East round about Boston for about six weeks with his many friends, has just left for Salt Lake City, where he will begin his vocal classes. Mr. Sobeski knows some very influential Salt Lake people, who know of his excellent work, both as a teacher and singer while in Seattle, Wash., last winter.

A most enjoyable musical treat took place at Maplewood, one of the large White Mountain hotels, when the several orchestras of surrounding hotels combined in a morning musicale, which brought people from all parts of the White Mountains. Mrs. Cabot Morse, well known in Boston as a singer, gave a group of songs.

Louis Elson was one of the guests of B. F. Keith and party last week, when they left Boston for a day's outing at Denman Thompson's old homestead in New Hampshire.

Lowell's veteran soloist, Phillip P. Haggerty, now directing the St. Peter's Church choir in that city, celebrated his eighty-first birthday last week. Mr. Haggerty is well known in Catholic circles, having held the directorship of music at the Immaculate Conception Church for thirty years, prior to accepting his present position.

Stephen Townsend, who has been on his farm at Woodstock, Vt., will return to his Boston studios September 15, to resume his season's work. Mr. Townsend will give some very attractive work by his pupils near the beginning of the season, which events will be in the form of studio affairs.

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In my next I shall send you accounts of the museums at Bonn, Eisenach and Weimar.

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